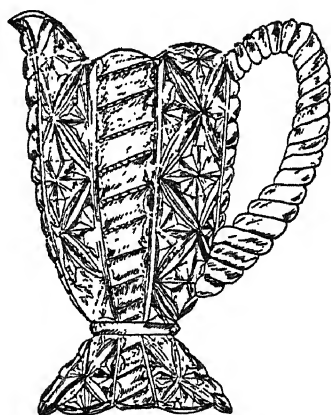


Two Hundred Pattern Glass Pitchers



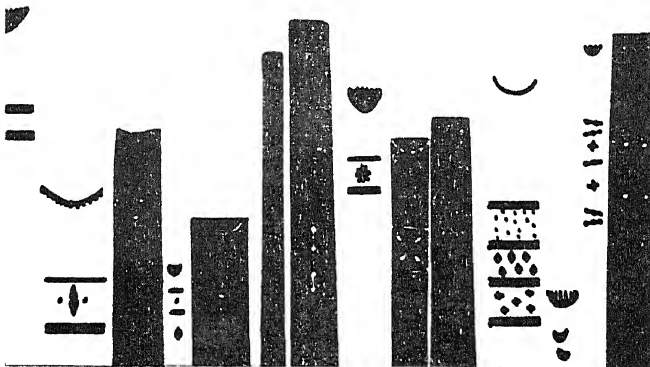
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Two hundred pattern

glass pitchers.

[1952]

*Two Hundred
Pattern Glass
Pitchers*

MINNIE WATSON KAMM

Drawings by the Author

MOTSCHALL COMPANY
Detroit, Michigan

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Second Edition

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All drawings were made full size and reduced to one-third of their actual height, except "Owl", "Bearded Head", "Moon and Star", "Flambeaux", "Prism with Ball and Buttons", and "Button Arches", which are slightly smaller.

INTRODUCTION

The purpose of this booklet is to put into print some of the numerous patterns not heretofore illustrated and described, and which have a limited sale because they are nameless or go by a dozen different names and can be assembled in sets only with difficulty.

True, many of them belong to a period later than that covered by Mrs. Lee or Mr. Enos, but still are regarded as antiques and offered for sale and find purchasers. Moreover, as the known patterns are removed from dealers' shelves by collectors, these nameless ones must perforce take their place.

However, many patterns illustrated here and not elsewhere date from eras as far back as the Fifties, for not all the old patterns have been discovered and even yet occasional ones crop up.

Many well known patterns are shown here for their use in comparison with the unknowns, details of motifs and of shapes often being surprisingly similar, the knowns aiding in determining the age and provenience of the unknowns. These known patterns are also shown for the convenience of pitcher collectors in their pattern identifications.

All names appearing in upright capitals are of known patterns; all those in italicized capitals are given by the writer and are kept as short and descriptive of the pattern as possible.

Some names of patterns not heretofore illustrated in the literature appear in upright capitals because they have come into rather general use among dealers and collectors; I have kept these names whenever known. Very few patterns go by their original names today for most of the old names are lost—many patterns having had numbers only, the old names occasionally reappearing as old trade catalogs are discovered.

Practically all the patterns shown here are of American origin, exceptions being noted in the text. Almost all the pieces are cream pitchers, a few individual creamers and milk and water pitchers being described when the standard creamers were not available; all but a few (as noted) belong to the writer.

Creamers were chosen as vehicles for the patterns because of their popularity with collectors; dealers know only too well that creamers do not long remain on their shelves although other pieces in the same pattern move more slowly.

Goblets also are popular because they can be put to practical use, but while exhibiting similar tall standards of fine form, many creamers also show as well interesting lip formation, and the character of the handle goes a long way toward dating the pattern. Creamers make splendid flower containers and the small ones are popular at flower shows for miniature arrangements.

Collectors know that there is a fascination about our American glass patterns no matter how grotesque for they represent periods in our history and taste. Each piece has a story back of it if it could only speak; lucky is the collector who finds a piece in the original owner's hands, thus definitely dated, but most pieces, like their possessors, have come through many vicissitudes.

While many collectors choose rather sets in a single pattern, others prefer as many patterns as possible in a single piece for a more comprehensive study of the glassmaker's art. The small dwellings of today are incompatible with a collection, say, of compotes, or of butter dishes or water pitchers, but a large number of creamers can be housed in small space; some collectors confine their pitchers to individual creamers, which take up even less shelf room. Salts are popular for a like reason.

The writer is indebted to Mrs. Cora Bradshaw, of Port Huron, Michigan, Mrs. George Dillenborger, of Detroit, and Mr. George Jones, of Oberlin, Ohio, for data on many patterns and for much good advice.

In this second edition additional data is given as to manufacturers, original names and dates of many patterns together with lists of the pieces in which the patterns were made.

The writer wishes to thank the makers and others who have made these additions possible and is most gratified at the reception among collectors and dealers of the First Edition of this booklet.

GROUP ONE

The five patterns in this group are early examples of pressed glass, all adjudged as pre-Civil war pieces, and all of foreign origin, either English or Irish, because of the quality of the metal and the character of the patterns.

So little is known of the age and provenience of most pattern glass that one can only judge these by comparing unknown pieces with those of known age and origin.

ENGLISH POINTED THUMBPRINT



This is one of the few creamers in this whole list the origin and date of which are definitely known; it was brought from Exeter, England, in 1854, by the writer's grandmother, to whom it had been given as a wedding present, along with a berry bowl, sauce dishes and a covered sugar bowl to match.

The set was prized highly in the new Canadian home and kept on the side-board for display. The sugar bowl always held a few lumps of loaf sugar for tea-time guests, and when the children tried to slip out a lump quietly, the sharp

ringing noise made in replacing the cover always brought their mother on the run.

For so early a piece, this one is surprisingly thin and light in weight; it has a greenish tinge and, while free from bubbles, is wavy throughout. It has a high sharp resonance.

The inverted bell-shaped bowl rests on a low standard. The rim is coarsely V-scalloped and there is a notch half way up the very high lip. The handle is square in cross-section, with sharp mold marks down the back and front.

The wide shallow waist carries twelve panels from the body to the margin of the V-scalloped base, which is plain and dome-shaped beneath.

The pattern consists of three horizontal rows of pointed thumbprints, the upper row curving outward at the top, with flat panels above.

3 mold. 4 in. high.

This pattern differs from the American "Pointed Thumbprint" or "Almond Thumbprint" in the arched outward curved uppermost row, in the short vertical bar on each side of the diamonds, and in the sharp vertical ridge down the middle of each thumbprint.

The piece does not have the clarity of metal, weight, lustre, or faint discoloration of much of the old Waterford or Cork glass, and because of its greenish tinge and waviness it is adjudged as the product of a local provincial Devonshire factory near Exeter.

ENGLISH HERRINGBONE



This creamer is very similar to the previous one in size and shape of every part, but it is far superior in quality of metal, being very clear and brilliant, and without trace of any discoloration. It is thick but not heavy and has a high metallic resonance.

The bell-shaped bowl flares outward from the narrow waist. The rim is unevenly scalloped, the lip high and narrow, and the base is scalloped. The handle is small, high arched, four-square in cross-section, and carries sharp mold marks

back and front.

The pattern covers the piece and consists of vertical panels filled with high-relief herringbones, and separated from each other by high sharp ridges. The lowest herringbones are changed into panels which are carried through the waist to the top of the base where they end in raised V's, the sharp ridges changing to grooving also carried through the waist.

The underside of the base is slightly hollowed and carries an eighteen-point star.

3 mold. 4 in. high.

The sugar bowl to match flares widely at the top and seems far too large for the little creamer. However, this is true of many of the earlier patterns.

Both pieces were held in the same Michigan family for eighty years (1855-1935).

The pieces lack the softness of outline and the slightly brown color of much of the fine Irish glass of the period but is adjudged English from the clear resonant metal of fairly light weight, the flat molded handle and the known date. The herringbone pattern is not known to have been used in America until a much later date.

MOONPRINT

This creamer is very similar to the first two patterns in size, shape of bowl, character of rim, lip, handle, base, and deep-cut pattern. The metal, however, is superior to either, being of unexcelled clarity, brilliance and resonance.

The glass is 5/16 inch thick, which permits a very deep impression of the pattern and is readily mistaken for cut-glass. The deep bowl flares at the rim, which has a large scallop on each side and three small tabs at the back. The lip is high and narrow.

The handle is almost identical with that of "English Herringbone", with a



somewhat sharper angle upward, and with sharp mold marks. Top and bottom are flattened against the bowl in large thick shield-shaped patterns.

The decoration on the bowl consists of two horizontal rows of large "thumbprints", the upper round and the lower oval. Between each group of four prints is an unevenly four-pointed star.

Panels extend through the waist, thicker than in the first two patterns, to the margin of the six large scallops. The base is small for so flaring a bowl but is very thick and heavy, concaved and plain beneath.

3 mold. $4\frac{1}{8}$ in. high.

The star between each four prints resembles that of "Excelsior" and "Pillar" but is identical with that of neither.

The provenience and age of this piece are not known to the writer, but it is readily identifiable as contemporary with the preceding patterns.

Pieces such as these three and the two to follow are not unusual in antique shops as old people have been forced during the past decade to part with their choicest possessions in order to live. However, they may not be shown to the buyer unless she identifies herself as a connoisseur of pitchers.

IRISH BULL'S EYE AND STAR



This small creamer is similar to the previous three in that all are thick, scintillating, highly resonant pieces rather light in weight, with molded handles and thick panelled scalloped bases.

This piece, while brilliant has a slightly greenish tint but a high metallic resonance. The bowl is widest in the lower half tapering gradually upward to the uneven rim. The lip, like that of the other creamers, is high-arched and narrow.

The six broad panels of the waist continue to the margin of the thick scalloped base, which is domed and plain beneath. The molded handle appears round from the side but has sharp mold ridges back and front. It is attached top and bottom with little tabs as the former pattern and has the same three tiny raised nubs on the rim at the handle as "Moonprint".

The pattern consists of two horizontal rows of fairly deeply pressed motifs each in its own block, bull's eyes in several reliefs alternating with eight-pointed stars. Between each group of four figures is a four-rayed star. The upper half of the bowl was constricted while the metal was still warm and the pattern and rim are distorted considerably.

The panels of the body are continued through the thick waist to the margin of the large scallops of the thick base which is plain beneath.

3 mold. $4\frac{5}{8}$ in. high.

This piece is undoubtedly contemporary with those before it, similar in many details. The dealer who sold the piece to the writer a few years ago said it had been brought from Ireland by the great-grandmother of the previous owner "nearly a hundred years ago".

"Bull's Eye and Star" is a name often given to the popular "Moon and Star" pattern, which was called in the Sandwich factory "Star and Punty". Therefore to avoid confusion the writer is calling this pattern "Irish Bull's Eye and Star."

IRISH PANEL



The pitcher designated as above is as nearly perfect a piece of pressed glass as could be molded; it seems to have been designed by a sculptor so beautiful are its proportions and to have been molded by a superior artisan in glass so flawless is its execution.

The metal is thick and heavy, highly resonant, and perfect in clarity. It has the soft waxy texture and slightly yellowish tinge of fine Irish glass.

The design resembles an Adam urn in the best Georgian manner—a flaring inverted bell with a thick plain bevelled rim and a broad high scalloped lip, all softly margined and

smooth to the palm. The bowl bulges near its base, ending inside in a cone which extends to the waist.

There is no decorative pattern save for the eight plain graduated panels which extend through the standard to the edge of the very thick octagonal base. The beautiful high standard is bevelled above and below and the panels are slightly twisted through the middle, as in many early American patterns of the Civil War period.

On the underside of the slightly concaved base is a large plain 32-rayed star.

The handle is unique in this list; it is flattened and an inch wide at the top, tapering gradually and becoming rounded below. The upper attachment has no tab which is clamped to the body while still warm, but is neatly and firmly affixed to the sloping rim, with no support below. The basal attachment instead of being crimped in long tapering fashion as in our American patterns is rolled up in a ball, a character of early Waterford pieces.

2 mold, but margins so hidden as almost to defy detection. 5¾ in. high.

While the provenience of this piece is unknown to the writer, it is undoubtedly early and executed in the best Waterford manner. There is a covered sugar bowl to match.

GROUP TWO

This group of patterns, all of American origin, consists of fourteen creamers of around the Civil War period. Some of them are thick and clumsy but brilliantly clear and sharply resonant. All have elongated bulbous bowls with high curving rims and plain tops, the pattern often beginning a third of the way down the bowl, some much lower. All but one of the bodies ("Cable with Ring") are set on high slender panelled standards which in several instances are slightly twisted. All have broad flat bases, sometimes with an impressed star beneath.

All but one have the thick clumsy high curved solid glass applied type of handle attached to the body with a thick tab turned under at the top and pinched off at the bottom in a series of decreasing crimps.

Most of the patterns are conventional, straight lines and curves, although naturalistic flower and fruit patterns are also included.

SAWTOOTH



3 mold. 8½ in. high.

This pattern was originally called "Mitre" and made by the New England Glass Company from the 1840's to the early Sixties. It seems never to have been a Sandwich pattern. Other plants gave it the name "Mitre and Diamond", "Sharp Diamond", and "Pineapple". The last name should not be confused with "New England Pineapple", quite a different pattern. The name "Diamond Point" now refers to another pattern with small diamonds in much lower relief, not as sharp.

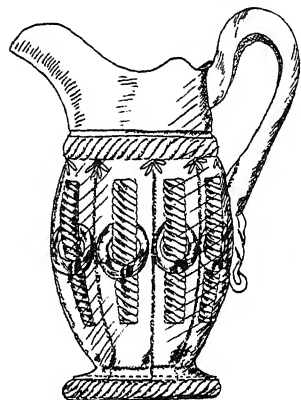
The multiplicity of names given by various factories indicates the popularity of the pattern and it was reproduced with slight variations and in varying qualities of metal over many years. Consequently it is confusing to collectors.

The earliest type of which the illustrated piece is without doubt a sample had very massive handles and covered pieces were mitred together perfectly. The diamonds are large and very sharp and make the heavy dishes uncomfortable to handle.

In a somewhat later creamer perhaps from a different factory the bowl is broader and slightly lower, the rim more flaring and the star omitted from the base.

Early "Sawtooth" is found in many dishes, footed and covered salts, many compotes high and low, covered and open, decanter, pomade jar, etc. Later variations come in a still wider range than the early and in differentiating pieces weight, clarity, sharpness of resonance, and size and sharpness of the diamonds all should be considered and paid for accordingly.

CABLE WITH RING



The body of this creamer is long-ovoidal in shape resting on a stout heavy base. The rim has a single scallop on each side and the lip is high and broad. There is a wide clear area below the rim with a deep groove below.

Beneath this groove is a heavy strand of rope or cable in good relief and suspended at intervals from its lower side are clusters of ravelled strands, called by dealers "stars". Below this horizontal band the body is divided into nine shallow vertical panels, each with a bar of rope down its center and threaded through the middle with a ring.

The panelling extends through the broad shallow waist, ending at the heavy strand of rope which encircles the margin. The base

is slightly hollowed beneath, where there is a 15-rayed plain star.

The heavy applied handle ends below in a long tab stamped for more secure attachment with a pattern, a rayed leaf. Cross-bars or triple V's are sometimes used.

This piece is even heavier than "Sawtooth" although somewhat smaller in size. It, too, is made of superior quality thick metal with a high sharp resonance.

3 mold. 7 in. high.

"Cable with Ring" comes in a restricted number of pieces, sugar bowl, sauce dish, honey dish, creamer, although others may still be discovered.

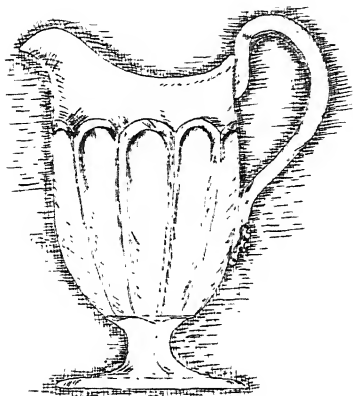
A somewhat lighter weight pattern which is known to have been made at Sandwich (Chipman) was called "Cable", with twisted strands of rope alternating with broad plain panels, and which comes in a wider range of pieces. The provenience of "Cable with Ring" is not known to the writer.

Both patterns are said to have been made to celebrate the successful laying of the (fifth) Atlantic Cable, completed on July 27th, 1866.

LOOP, MILK GLASS

The glass of this pitcher is fairly thick and heavy and it has a sharp metallic resonance. The creamer is chalk-white, bluish on thin margins in the light.

In shape it is typical of its period, a bulbous bowl with a slender stand-



ard on a broad flat circular foot. The rim is arched and the lip broad and low. The high six-panelled standard is shelved above and below and there is a large plain 28-rayed star beneath the foot.

The graceful handle is applied with a crimped base.

Decoration consists of vertical convex panels beginning an inch below the rim, each arched and indented at the top but straight across the bottom. Sharp ridges in high relief separate the panels.

3 mold. 5½ in. high.

"Loop" is a well-known Sandwich pattern probably of the Sixties, copied by McKee of Pittsburgh as their

"Leaf" pattern. It comes in several slight modifications and in many pieces of table ware. The present piece resembles Mrs. Lee's No. 19 goblet, on Plate 154* and Enos† goblet on Chart 3. How widely the milk glass modification is known has yet to be determined.

HONEYCOMB, (PITT DIAMOND, LIGHT)

This creamer carries three rows of honeycombs only on the lower 1½ inch of the ovoid bowl and would seem to be the "Pitt Diamond, Light" of Bakewell, Pears and Company of Pittsburgh, the "light" referring to the weight of the metal which was less than that of the standard "Pitt Diamond".

The pitcher has a long slender ovoidal body on a rather low ten-panelled standard, the panelling ending in a shelf on the top of the plain flat circular foot. The rim arches sharply upward to the broad lip and at the handle, which is of the applied type, slender, dainty, with a long crimp at the base stamped with five short horizontal bars.

The body is clear save for the three rows of graduated honeycombs, the upper arched and bent sharply inward.

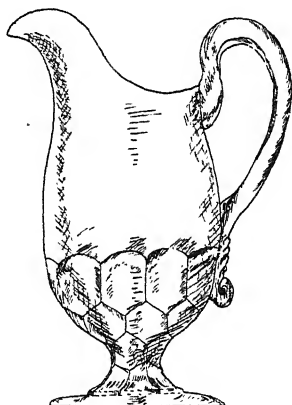
The metal is clear, rather thick, but not heavy, and it has no resonance.

2 mold, the marks obliterated on all save the margin of the base, where they are twisted. 6 in. high.

"Honeycomb" comes in so many variations that they are most confusing to the collector. Early "Honeycomb" has the design nearly covering the long bowl of the goblet, with five horizontal rows of combs the upper with an arched top. It is two mold glass, and the metal is clear, thick and

* Ruth Webb Lee, *Early American Pressed Glass*, Pittsford, N. Y., 1931.

† Earl Enos, *Manual of Old Pattern Glass*, St. Louis, 1936, 8 p.m.



heavy, with a sharp resonance, even with overtones. Its origin is not known to the writer.

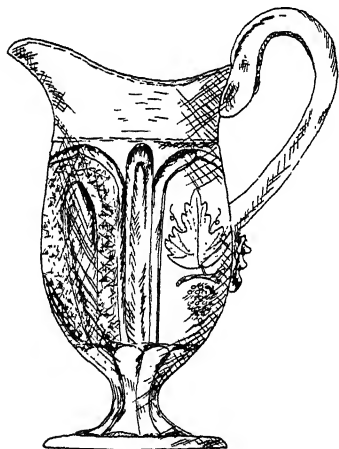
Two similar types were made by the New England Glass Company previous to 1864 and called "New York" and "Vernon". Mrs. Watkins says they were made of poor quality metal, "probably the poorest pieces the N. E. Glass Company put out".* The first had honeycombs extending only half way up the pieces, the upper half clear. The goblet has three rows, the creamer four, arched across the top. The second has the pattern extending nearly to the top, with five rows on the goblet. Goblets of "New York" are shown by Mrs. Lee on Pl. 24.

Many other factories turned out "Honeycomb" patterns, the "Pitt Diamond" and "Pitt Diamond, Light" by the Bakewell, Pears and Company of Pittsburgh (Lee, Pl. 24). The former is heavy, with pattern nearly to the top, the latter lighter, with pattern only on the lower third, three rows on the goblet.

Much later variations in the goblet include the following, (1) a copy of "Vernon" with design straight across the top instead of arched; (2) pattern nearly to the top, arched upper row, four rows of prints, round bowl, much higher standard than the older types with ten shallow panels, two mold, no resonance; (3) pattern nearly to the top, four rows of prints, a fifth basal row of long faceted half-diamonds standing out from the rest of the pattern, high six-panelled standard, three mold glass, light weight, mediocre in quality.

Since "Honeycomb" is so confusing, the discriminating collector should study pieces carefully and purchase according to quality and age.

MAGNET AND GRAPE, STIPPLED LEAF



This is another of the massive, clumsy creamers like "Sawtooth" and "Cable with Ring", and while somewhat lighter weighs close to a pound. The creamer is made of thick brilliant metal which, however, is wavy, has a brownish tinge and but little resonance.

The body is long ovoidal, the rim only slightly curved and the lip low and broad. The standard is high, slender, eight-panelled, and flat circular foot is plain beneath. The heavy applied handle is an inch wide at the top, the basal crimp stamped with four short horizontal bars.

The upper inch of the bowl of the pitcher is clear, with a faint line demarking it from the rest of the bowl.

Below this line the body is divided into four wide vertical panels alternating with four narrow ones. The wide panels are arched above but not below and countersunk slightly. Alternate panels contain a large horse-shoe or magnet filled with small sunk diamonds or grating and a simple motif of one fan-shaped grape leaf pointing upward with a cluster of tiny fruit below.

4 mold. $6\frac{1}{2}$ in. high.

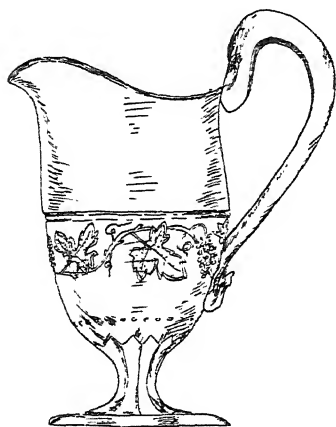
* Lura W. Watkins, Cambridge Glass, Boston, 1930.

The same grape leaf and fruit motif which appears here is used on several other patterns, varying in size.

"Magnet and Grape" is one of the earlier if not the very first of the numerous patterns, early and late, utilizing the grape motif. It dates at least from the Sixties and comes in two types, one with the grape leaf stippled and the other with a frosted leaf, otherwise almost identical. The frosted type is rarer and more expensive. In the latter the standard is knobbed rather than plain.

Both variations come in a goodly number of pieces including footed salt, cordial and goblet. The frosted leaf type comes also in whiskey glass, champagne, and decanter, besides a large elaborate wine jug.

GRAPE BAND



This pattern is not as massive as the last, the quality is fine and there is some resonance. The ovoidal bowl of the creamer rests on a high nine-panelled standard which ends at the base of the bowl in points and as a shelf atop the plain circular base. The applied handle is an inch wide at the top and is stamped on the crimp below with a single horizontal bar.

The upper half of the body is clear, two shallow grooves marking this point. Just below is a band an inch wide made up of sinuous grape vine, foliage, fruit and tendrils, all in good relief, the leaves slightly stippled. Near the base of the bowl is a line of beading.

3 mold. 6 in. high.

This pattern comes in a good range of pieces including a footed salt; however, it seems not to be well known for prices are only moderate for so old a pattern, dating it is thought from the Sixties.

BLEEDING HEART

The creamer of this pattern is a rather light weight but clear piece of good transparency but little resonance. The shape is typical of its period, an ovoidal bowl on a high standard with a round flat foot.

The rim is arched and the upper inch or more of the bowl is devoid of pattern, a bevelled line separating this part from the lower, which carries sprays of foliage and flowers of the perennial bleeding-heart (*Dielytra spectabilis*) in very light relief but botanical accuracy. The foliage is lightly stippled and the flower spray so blurred at the tip as to defy identification.

The handle is the usual massive applied type with crimped base.

3 mold. 5¾ in. high.



Chipman* says this pattern was made at Sandwich between 1865 and 1875 but Mrs. Knittle† places it as previous to 1864. It is very similar in all details to the other flower patterns of the time, "Lily of the Valley", "Open Rose", "Cherry", etc.

The pattern was so popular that it was reproduced several times in later years, mostly in a glass so inferior that it would mislead nobody. The creamer is smaller, thicker, badly impressed and the handle is molded instead of applied. It was last made by the U. S. Glass Company in 1898.

The original pattern was made in many pieces, including an egg cup and an open salt and buyers should discriminate carefully while purchasing pieces.

BARBERRY



The creamer shown here is without doubt a reproduction piece of the earlier "Barberry" pattern which was similar to the other fruit patterns, with clear top, groove near the middle, and pattern beneath in rather low relief, and all with applied crimped handles.

The earlier ware dates from the Sixties but this piece from some twenty years later. The clarity of the earlier ware is lacking in this piece, which while of good quality and possessing some resonance is somewhat pitted and wavy and has a decided brownish tinge.

The form follows that of the earlier ware, the ovoidal bowl resting on a slender hexagonal slightly twisted standard shelved above and below. The curve of the rim differs from that of the original flower and fruit patterns, blunter, lower.

The molded handle is four-square in cross-section with a tab at the base in imitation of a crimp. There is a dome-shaped thumb-grasp at the top, these two characters being typical of glass of the Eighties.

The pattern follows closely the original but the long pinnate foliage is overlapped and appears as a mass, lacking in the original.

3 mold. 6 in. high.

The first "Barberry" was made in a goodly range of dishes including a footed salt, egg cup and cup plate, all of which aid in dating the pattern. From its similarity to the other fruit and flower patterns of the time—"Holly", "Currant", "Open Rose", "Strawberry", etc. it, too, was without doubt made at Sandwich, although Chipman does not mention it by that or any other recognizable name.

The pattern proved so popular that it was copied by several factories, for variations are found with round berries, with foliage which varies in relief and amount of stippling, and, as seen above, with molded handle. Buyers should note these points.

* Frank W. Chipman, *The Romance of Old Sandwich Glass*, Sandwich, Mass., 1932.

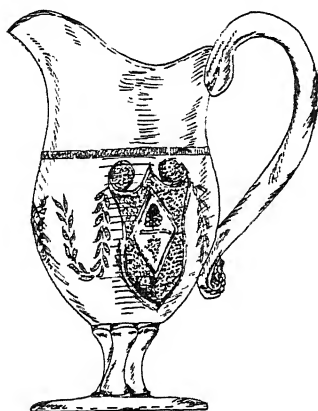
† Rhea Mansfield Knittle, *Early American Glass*, New York, 1927.

No pattern has been subject to more doubt as to the identification of the fruit and foliage than this one. The other patterns are botanically accurate, but no combination of the long ovoidal fruit in loose clusters and the long deeply serrate pinnate foliage is known in our eastern or mid-western states.

The spray of fruit resembles most closely that of the barberry (*Berberis vulgaris*) but the foliage is similar to that of sweet fern (*Myrica* sp.). However, the seashell used as finial for the covered pieces suggests the seashore as source of the motif, and the bayberry has been proposed instead, but neither fruit cluster nor foliage bears any resemblance to that of the bayberry plant nor to its beach associate the beach plum.

The western "Pepperberry" has also been suggested as the motif, but plants of our far west were unknown in the east at the time the original pattern was drawn. The discussion is still open.

GRAPE AND FESTOON WITH SHIELD



This pattern is not described in literature on old glass although it is known to dealers by the above name. The creamer is made of good but not superlative metal, is fairly heavy and thick, and of good transparency and resonance.

The bowl is ovoidal resting on a six-panelled standard which shows a decided twist and is shelved above and below. The broad flat circular base is plain. The handle is of the early applied type.

The upper third of the bowl is clear, a narrow horizontal band made up of fine vertical ribbing separating upper from lower portions. Three large bevelled shields scrolled at the upper corners alter-

nate around the bowl with festoons of small stippled foliage bent into U-shapes. Inside the shield is a large diamond in relief with a motif of fan-shaped grape leaf, horizontal twig and lower cluster of fruit. The background of the shield outside the diamond is fine-beaded like that of many of the early patterns.

3 mold. 6 in. high.

Like "Grape Band", "Arabesque", and many other old patterns, this one is seldom seen, having probably been made in small quantity and not proven as popular as others. It was no doubt made in the same range of pieces as its contemporaries.

Chipman lists five grape patterns as made at Sandwich, all dating from the Sixties or thereabouts. They no doubt are the following, all but one (No. 4) of which shows the same motif as found in the diamond in the shield of this pattern:

(1) "Magnet and Grape, Frosted Leaf" and "Stippled Leaf", (2) "Grape and Festoon", (3) "Stippled Grape and Festoon", (4) "Grape Band", and (5) "Beaded Grape Medallion".

ARABESQUE

This substantial pattern differs from the flower and fruit patterns although its shape reflects the same early period. The metal of the creamer

is fairly thick and heavy, of excellent clarity and brilliance, but with little resonance.

The body is egg-shaped on a high graceful six-panelled standard placed on a plain flat circular foot. The standard is slightly twisted and is shelved at the base of the bowl and on the top of the base. The rim arches gracefully to the broad high lip and the applied handle is not as massive as in other patterns.



The bowl is clear for an inch below the rim, where a half-inch band stands out in low relief from the rest of the bowl, decorated with a chain pattern of beading, larger beads at the points of contact. Below the band is another horizontal row of beads and below this a series of small bevelled arches pointing downward from the points of which are suspended a faceted diamond and, below, a long half-prism in high relief. The background of this basal portion of the bowl is fine-beaded like stippling, ending at the bottom of the bowl in a series of scallops.

3 mold. 5¾ in. high.

Mrs. Knittle dates "Arabesque" as previous to 1864 and Mrs. Lee shows a plate from an old catalog indicating that the pattern was made by Bakewell, Pears and Company, of Pittsburgh (Plate 155). The pattern so closely resembles the "Loop and Dart" family as to leave no doubt that it was drawn by the same artist. However, obviously it was not made in such quantity as members of that family, for it is seldom seen today.

The pattern was made in a limited number of pieces, sugar bowl, butter dish, spoon holder, goblet, creamer, and several high covered compotes.

LEAF AND DART

The present creamer is a beautiful piece, design, shape, and quality all perfected over the earlier clumsiness and contributing to the grace and elegance which is missing in later years when quantity took precedence over quality. It is sufficiently decorative to have graced the mahogany board of the most sophisticated urbanite.

The pattern resembles "Arabesque" in all respects, the raised band placed lower on the body and carrying a row of eight-petalled daisies in relief. Below this band there is a horizontal row of double arches, one pointing upward, the other down, the space between being plain save for large stippled circles at intervals. The lower arch tips are further elongated by patterns, alternate ones carrying a long spiny leaf and a "stippled" circle. From the circles are further suspended long pointed



spears reaching to the bottom of the bowl, each raised in outline and filled with "stippling".

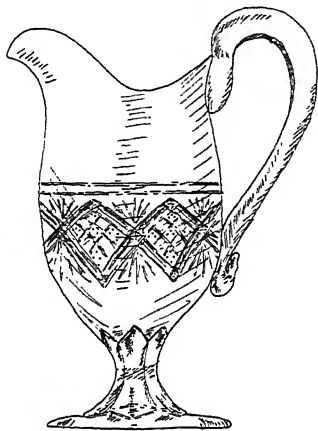
The background of this lower half of the bowl is the reverse of the tiny beading of "Arabesque", being beading impressed into the glass instead of raised.

3 mold. 8 in. high.

"Leaf and Dart" comes in many pieces including an egg cup and a covered salt. The pattern belongs to the "Loop and Dart" family, all no doubt being contemporary, and drawn by the same artist.

"Loop and Leaf" differs from "Loop and Dart, Round Ornament" only in that a spiny leaf is substituted for the "loop" and the beading on the raised band is replaced by daisies.

DIAMOND AND SUNBURST



The creamer of this pattern is even more pleasing in shape than many of its contemporaries. The metal is rather thick and heavy, clear and brilliant, but without resonance. The long ovoidal bowl rests on a high six-panelled standard and the foot is circular and plain.

The rim arches sharply to the high lip and the applied handle is massive and broad. The standard is shelved above and below, ending on the lower part of the bowl and on the foot in sharp points.

The body is plain to the middle, demarked from the lower half by two sharp raised lines, below which are two series of broad arches, one with points upward the other with points down. Each arch is

outlined in a double line in high sharp relief and the irregular diamond-shaped spaces made at their crossing is cross-barred, leaving nine tiny spaces which are filled alternately with four raised dots each, the others plain. Above and below the crossings the space contains sun-rays in relief.

3 mold. 6½ in. high.

"Sunburst" patterns are legion especially during the Eighties and Nineties and thus confusing to collectors. Mrs. Lee shows an early "Sunburst" pattern (Plate 12) which dates previous to 1864 (Knittle), an all-over pattern in heavy metal imitating the Irish cut-glass of the period.

The present pattern has only a wide band of pattern on a clear background, half the tiny diamonds inside the larger containing four beads each. While Mrs. Lee says it is a pattern of the Eighties, the present writer believes it to date from the Sixties for she possesses half a dozen cup-plates of the pattern, and these pieces went out of fashion shortly after the Civil War. Moreover, the pattern comes in a footed salt, a piece made only in such early patterns as "Bellflower", "Hamilton", "Barberry", "Lincoln Drape", etc.

"Diamond and Sunburst" comes in a good range of pieces and is not hard to find. The writer has the massive water pitcher also with crimped applied handle, which she found on the top shelf of the buttery of a farm relative in Michigan, where it had lain almost half a century, thick with dust and badly cracked. It has a good standard and the applied handle measures 1 1/3 inch across the top. It weighs three and a half pounds!

STAR BAND



3 mold. $6\frac{1}{2}$ in. high.

This pattern dates no doubt from about the time of the rest of the group but seems to have dropped out of knowledge for it seems to be almost unknown today. Its provenience is not known to the writer.

STIPPLED PANEL AND BAND

This is another of the early type of creamer, and one which seems to be practically unknown today. Quality of metal, weight, shape of bowl, high standard, etc. all place it as of the Sixties.

It is a rather clumsy piece, the rim not as gracefully arched as in others, the "saddle" deep and flat. There is a line of shallow bevelling through the middle and immediately below it a wide one of coarse blurred stippling which blends below into a plain band of equal width. Below this, the rest of the bowl is divided into six wide vertical panels smaller toward the base, each filled with the same stippling. Between these panels are narrower ones slightly ribbed down the middle. At the base of the bowl is another horizontal band of the stippling.



The standard has eight narrow panels shelved below on the broad flat foot, which is decorated beneath with two concentric circles of stippled bands.

2 mold. $6\frac{1}{2}$ in. high.

This pattern is similar to two other early ones, "Stippled Band" (Lee, Pl. 107) of the late Sixties and "Beaded Grape Medallion, Banded" (Pl. 66).

GROUP THREE

This group represents in general patterns of the Seventies; the expensive lead, bayrite, and flint which made the possession of glass the privilege of the few was now being replaced by metal composed of soda and lime, which gradually brought glass to the doors of the many and made of the table-glass industry a big business.

Glass lost its high sharp ring by which the earlier pieces are identified today but still often had a deep clear bell-like resonance.

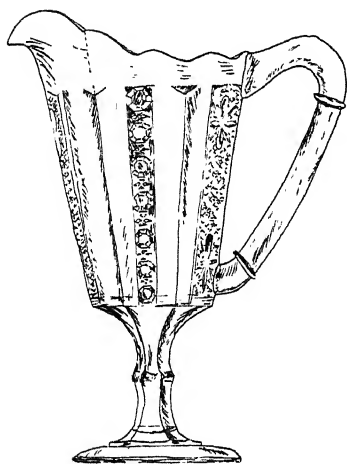
With the cheapening of the product went a radical change in design—dishes became thinner, light and practical to use; the plain elegant high-relief motifs of the past gave way to intricate geometric detail in good but not high relief, often covering the whole body.

The massive handles had never been satisfactory, splitting away from the top or bottom or across the slender terete rod, especially on such heavy pieces as water pitchers when filled with liquid. We have seen that pitchers of British make had utilized handles molded with the body long before, but in this country they appear to have been first used during the Seventies, when the new molded handles took on fancy shapes and decoration became profuse.

Some solid glass applied handles were used however, but a new and better mode of the lower attachment made them more satisfactory than before.

The high standard of earlier days was retained during most of this decade, only gradually being replaced by broader lower bases.

PANELLED STAR AND BUTTON



The creamer of this hitherto undescribed pattern is an unusually graceful piece, a large bell-shaped bowl on a very tall standard, than which there is no taller in this whole list.

The metal is clear and brilliant, with no trace of color, although the piece is neither heavy nor thick. The straight-sided bowl is widest at the top, with wavy rim and high arch at the lip. The handle is large and commodious, terete at top and bottom, panelled through the middle between rings.

The two-inch standard is six-panelled with a ring through the middle, and it ends as a shelf on top of the flat circular foot. There is a plain space below the rim and below this the bowl is vertically pan-

elled in three motifs, the first a narrow one made up of a single row of buttons in relief, smaller toward the base, on each side of this a wide panel clear and flat, save for a ridge down the middle, the third bevel-margined and filled with tiny faceted diamond grating with a star or flower near the top and bottom, having four wide and four narrow petals.

3 mold. $6\frac{3}{8}$ in. high.

This pattern is typical of those of the Seventies made in clear glass and is to be found in berry bowl, sauce dishes, sugar bowl, etc. It has affinities with several other patterns, the grating background similar but not identical with that on "Arabesque", "Dahlia", "Flower Pot", etc. The flower is not unlike that of "Dahlia".

The graduated bevelled buttons might be regarded as forerunners of the "Daisy and Button" motif and the pattern between the buttons of four tiny diamonds is similar to a motif in the band at the top of "Hobnail, Double Eye" and one on "Dahlia". The ringed handle suggests "Westward Ho!" and also "Sunflower", "Ribbon Candy" and "Roman Rosette."

WESTWARD HO!



The glass of this pattern is superlative in quality, clear, brilliant, without trace of discoloration, and with some resonance. The creamer is a beautiful chalice on a tall graceful standard. The bowl has a wide clear band at the top with a doubly scalloped rim and low plain lip. Below the plain area is a slightly raised ring and below this the body is acid-etched with a soft satin finish, missing from early glass.

In high relief are beautifully modelled figures of a deer stumbling in distress and a charging bison, with a log-cabin with a well-sweep between the two. A brilliantly-rayed sun peeps from behind high mountains and tall virgin pines in the background.

The handle carries two motifs, the upper portion clear with ornate horned thumb-grasp, the lower separated by a ring from a terete tree-bark portion, the horizontal bottom etched with a dog's head and neck, with a ring above.

The standard is complicated, half etched, half plain, with many beautiful curves. The base is not the plain flat circular foot of the past, but is hollowed, sloping, with a ribbed pattern on the top.

3 mold. 7 in. high.

"Westward Ho!" is without doubt the most elegant and sophisticated pattern in our American glass, in great demand and commanding for almost every item the highest price of all our pattern glass. Since the demand is far greater than the supply, the pattern has been duplicated in late years, supposedly over the old molds as well as with new. This recent glass almost defies detection, but in general has a brand-new appearance without the tell-tale maze of wear-scratches on the base or the softness of margin and outline which years of handling and washing have left. The

g's mouth is slightly open in the new glass and there are differences also the Indian finial on covered dishes.

Chipman* thinks the pattern was made at Sandwich during the 1850's, and to substantiate that argument are the facts that other names for the pattern are "Tippecanoe" and "Pioneer", and at that time bison actually ranged through the southern states east of the Great River. Moreover, "Westward Ho!" was an original name, the novel of that name by Charles Kingsley was written in 1855 although the originator may have gone much further back for a title:

"Then westward ho! Grace and good disposition
Attend your ladyship."

—"Twelfth Night", Act III, Sc. 1.

In spite of these arguments, the glass is generally regarded as no older than the 1870's and it has the ear-marks of wares of that decade and none of those of the earlier date.

CONVENTIONAL BAND



This creamer is a fairly thick heavy piece, the glass clear and without any discoloration, and it has a fair bell-like resonance. The deep straight-sided body is widest at the rim which is plain, high arched to the high lip. The base of the bowl is flat and half an inch thick. The standard is exceptionally good, resembling that of "Westward Ho!" The handle is applied, circular at the base and detached at the top, turned under and stamped with a triple V.

The upper half of the bowl is clear and the pattern on the lower half seems to have been acid-etched by covering it and exposing the background, for there is no relief and the whole surface is practically smooth.

2 mold. 7 in. high.

This pattern which appears to be fairly early is found in goblets, sugar bowl, creamer, and no doubt in other pieces, in clear only.

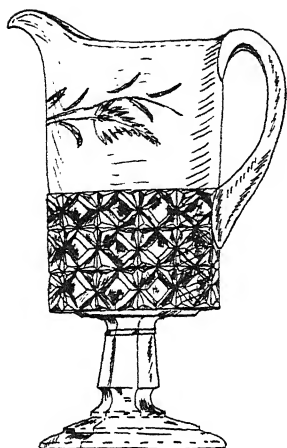
The name above is that proposed by Mr. George Jones, of Oberlin, Ohio.

ETCHED FERN AND WAFFLE

This is an unusually attractive pattern of good weight, clarity, transparency and resonance. The most conspicuous character of the creamer, sugar holder, celery vase, etc., are their great height, few patterns having high standards.

The creamer is cylindrical with plain even rim and low lip. The teretely applied handle is round at the base and turned under at the top or detached.

Frank W. Chipman, *The Romance of Old Sandwich Glass*, Sandwich, Mass., 1932.



ment, with a small tab. The six-panelled standard is shelved on the bowl and foot and bevelled and curved through the middle. The foot is circular and almost flat.

The body of the pitcher is plain over more than half of its length, a pattern of waffles and fine cut in high relief beginning below the middle and extending to the flat base of the bowl. On the upper portion is machine-engraved a spray of two kinds of foliage called "fern leaves".

3 mold. $6\frac{1}{2}$ in. high.

This pattern seems not to be well known and is seldom seen in shops although celery, spoon holder, creamer, sugar bowl and butter dish can be found. A water set of flat-based pitcher and tumblers has been in the writer's family since the early Eighties.

Some dealers know it as "Etched Fern" or by the longer title above.

THOUSAND EYE

This creamer is relatively large, of good quality, ovoidal in shape on a high standard. The rim is scalloped to conform to the pattern and the lip is low and ribbed underneath. The handle is of the molded type with a break in the middle and the six-panelled standard is grooved between the panels and ends in curves slightly shelved on bowl and foot. The base is sloping with scalloped margin.

The pattern consists of eight horizontal rows of large flattened hobnails or raindrops, one-half inch in diameter at the top and gradually smaller toward the base. Between each group of four is a sharp high faceted diamond, this sharp figure differentiating "Thousand Eye" from the many other patterns which resemble it.

3 mold. 6 in. high.

This is one of the most popular of patterns today and occurs in two forms, one with plain standard and scalloped foot, the other with knobbed standard and plain foot. They were probably made in different factories, both dating from the Seventies.

No pattern was made in a greater number of pieces and besides the usual ones it comes in three mugs each in the whole range of color, a high and a low lamp each in all the colors, cologne bottles, cruets, glass containers for the cruets, all in colors, a glass container for sugar and creamer, an egg cup in colors, oval and round trays, toothpick holders in color, hats, milk pitchers, etc. Richards and Hartley of Tarentum, Pa., made the pattern in 1888 in twenty-four pieces including a bee-hive twine-holder.



LATE CRYSTAL



2 mold. $6\frac{1}{2}$ in. high.

This pattern no doubt exists in many pieces.

Panel patterns of this type are legion, both early and late, some fluted, some convexed. "Panel" is a colonial Sandwich pattern dating before 1864. "Crystal", "Flute", and "Huber" all utilize the panel motif. This pattern resembles "Crystal" in its flat scalloped panels although the fine heavy brilliant metal is missing. The writer is calling this pattern from the latter, in order to distinguish it from the many using the name "Panel".

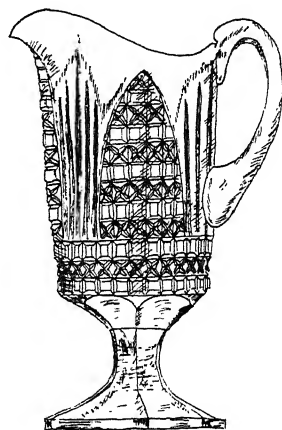
The pattern was made by Richards and Hartley in 1888: there were four sizes of creamers, all with britannia metal covers. It was made again by the U. S. Glass Company in 1898, also with metal tops on the creamers.

CATHEDRAL

This creamer is a long slender cylinder on a high six-panelled standard. The rim is plain, the lip low and the dainty little handle of the second applied type, bulbous below and turned under at the top with a little tab.

The standard is panelled throughout its length, to the margin of the thick hollowed base. The design consists of three tall gothic windows, the one over the lip the highest, each filled with small waffles and stars in good relief. The spaces between the "windows" contain the panels, arched ribs in relief. At the base of the windows are three horizontal bands of waffles and stars.

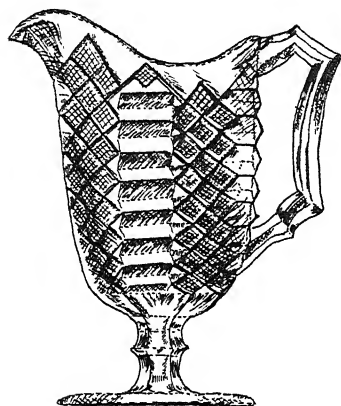
3 mold. $6\frac{1}{2}$ in. high.



A "Cathedral" pattern is said to have been made at Sandwich during the Fifties but it may not have been this one, which is generally regarded as dating from the Eighties.

The ware is still fairly common and inexpensive and comes in amber, vaseline, blue and amethyst as well as in clear. It was made by several factories, including Bryce Brothers who called their pattern "Orion".

JACOB'S LADDER



3 mold. 6 in. high.

This pattern may be found in many pieces including two salts, a round flat open one and a high footed also open one, characteristic of patterns of its period. It was made by Bryce Brothers who called it "Maltese".

Collectors should know that another pattern is very similar, but much later, and lacks the fine grating inside the diamonds. (See "Late Jacob's Ladder".)

BUCKLE AND STAR

This pattern is very similar to "Jacob's Ladder", the standard, base and handle differing but slightly. However, the glass is better, without the tan colored tinge. The large bowl rests on a six-panelled standard swollen sharply in the middle, with arches above and below where it joins base and bowl.

The four-panelled handle is smartly curved, as in the last pattern. Decoration consists of three large oval, pointed medallions on a plain background, each carrying an outer line of barring in relief, inside this a wide band following the curves of the oval made up of faceted stars, another row of narrow barring, and a large central ovoidal star. Sun-rays extend upward and down from between the medallions.

3 mold. 6 in. high.



These two patterns are so similar as to leave little doubt that they were conceived by the same artist and are products of the same plant.

The pattern was made by Bryce, Walker & Company during the late seventies and called "Orient". It came in only a few pieces including syrup pitcher and pickle dish. It may also have been made by others.

The present pattern comes in fewer pieces than "Jacob's Ladder", but these include a footed salt which helps in dating it.

DOUBLE SPEAR



The glass of this pattern is clear, free from mechanical defects, but it has a decided greenish tinge. It is of good weight, not thin, and has some resonance. The creamer is an unusually attractive piece, a long slender ovoidal bowl on a fine slender panelled standard. The latter has eight narrow panels and ends as a shelf on the broad flat circular base.

The handle is molded with a turned-under tab above in imitation of that of applied handles. It begins to take on the fancy curves upon which later artists expended considerable imagination. The thumb-grasp dates the piece as of the late Seventies or beginning Eighties.

The rim is nicely curved over the lip and has two groups of tiny scallops, two each, near the back of each side. A half-inch below the rim there are two raised lines and below them the pattern begins, continuing to the base of the bowl. It consists of fifteen vertical "double spears" around the body save for two inches at the back, which are left clear. Each "spear" is made up of two raised lines which touch and curve away from each other leaving inside small diamond shaped spaces and between each group ovals. The former are left clear while the latter carry double criss-crosses.

3 mold. 6 in. high.

The pattern comes in a limited number of pieces and seems not to be abundant or popular.

CHAIN AND SHIELD

This pattern is typical of the Seventies, perhaps the last years of that decade, when inverted bell-shaped bowls with straight sides and high standards were still the mode, but when the fine heavy brilliant quality of the glass had been superseded by a lighter less resonant glass. The realistic flower motifs and colonials in high relief had now given way to conventional geometric or allegorical patterns in much lower relief.

The body of this creamer is unevenly curved across the top and the lip high and narrow. The base of the bowl is swollen in a wide ring. The molded handle has four flat panels with a row of beading down each side and a bracket on the lower corner. A smart curve at the top serves as thumb-grasp.



The standard is moderately high, and carries eighteen narrow convex sections, each enlarged at the top where it joins the bowl. The base is flat and plain.

Decoration consists of a wide band through the body straight across its top and bottom. From the top there hang suspended twelve plain "shields", each vertically ribbed. A similar set of shields points up from the base line. Between these two similar motifs is a chain through the middle of the bowl, outlined in low relief in two lines, with a row of beading between them.

3 mold. $5\frac{1}{2}$ in. high.

This pattern comes in a goodly number of pieces and not being especially attractive as a whole, was probably made in small quantity. It is little known today and for this reason still moderate in price.

CLASSIC MEDALLION

This pattern comes in a clear colorless glass well polished as befits the severity of its design. The bowl is inverted bell-shaped with straight sides and is much the widest at the top. The rim is plain and horizontal and the lip rises in a sharp curve, trough-shaped inside. On the outside it is ribbed in fan-shaped convex "petals" emanating from the tip. Below this is another pattern of short horizontal ribbing extending from lip nearly to the base of the bowl, widest at the base of the lip.

The handle is large, molded, panelled, similar in shape to that of "Chain and Shield". The high standard is eight-panelled but the margins are so smoothed as to be nearly obliterated. It ends in a shelf on the base and bowl. The foot is broad, flat and plain.

Decoration consists solely in a small oval medallion set near the top on each side outlined in fine beading and inclosing in low relief the bust of a classical maiden with flowing hair bound by a narrow fillet, with ornament at the back. Who is she—Diana, Venus, Penelope? - - - we can only guess.

2 mold. $5\frac{1}{2}$ in. high.

The pattern comes in many pieces—sauce, sugar, spooner, butter dish, etc. Some pieces occurring with the medallion omitted.



The creamer has the ear-marks of wares of the Seventies, such as the following: the classic medallion is similar to that on "Minerva", "Cupid and Venus" and "Psyche and Cupid" (Lee, Pl. 75), all obviously copied from drawings by John Flaxman (1755-1826), who illustrated Bullfinch's "Mythology", Homer's "Iliad", "Odyssey", etc. He also did mythological plaques for Wedgewood's Etruria ware, of which the figures on the above patterns are no doubt adaptations.

There is a slight twist in the two-mold standard, such as appears also on many other patterns of the Seventies and Sixties.

The handle is very similar to that of "Cardinal" and much like that of other patterns. The fan-shaped "petaloid" lip is like that on "Block and Star", "Wheat and Barley", "Double Ribbon", "Wildflower", and many others.

The thoroughly experienced dealer from whom this piece was purchased insisted that it was "Actress" pattern, but the modernistic severity is a far-cry from the fussy Victorian "Actress" pattern, clumsy in shape, carrying busts of various actresses of the 1875 period—Lotta Crabtree, Kate Claxton, Annie Pixley, Maud Granger, etc., all in highly dated hats and basques.

FINE CUT AND DIAMOND



The glass of this pattern is good and clear, the weight is good, there is a slight discoloration and some resonance.

The long ovoidal bowl is much the widest at the top and tapers to the fine tall standard which is round, with no panelling, shelved above and on the broad flat plain base. The handle likewise is round in cross-section, and plain, simulating closely the second applied type.

The rim is plain but curves gently up to the lip and at the back. It seems to have been once gilded, a fact which definitely dates it as of the late Eighties or Nineties. The bowl is plain for half an inch below the rim, and deeply grooved, the remainder of the bowl set in consider-

ably from this upper rim.

The pattern is an over-all one extending from this groove nearly to the base of the bowl, and consists of six large diamonds in several reliefs, an outer border in convex, then bevelling, with the inner space concaved. Tips of the diamond figures project up from the base and down from the top, a band of fine cut stars separating each diamond figure from the next.

3 mold, swirled through the standard. 6 in. high.

This seemingly nameless pattern is well known to dealers, and comes in a wide array of pieces, apparently in the clear only, with slight variations in the fine cut.

CHAIN



The glass of this pattern while not superior is clear, of good quality, with no discoloration and some resonance. The creamer is ovoidal in shape with a high standard and a flat foot. The standard resembles that of the last pattern, plain, unpanelled, shelved above and below.

The molded handle is large and open, with an upcurved bracket at the top and an outwardly curved one below. It is flattened on all four sides.

The bowl of the pitcher is plain save for a band beginning an inch below the plain rim and consisting of ellipses in low outline relief the points touching each other, and back of these points dollar-sized circles in double outline. The latter

contain sun-rays above and below their centers, while the ellipses contain cross-hatching and stars.

3 mold. 6 in. high.

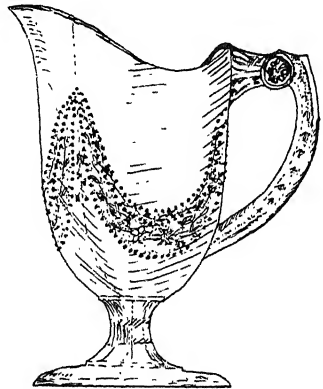
Several patterns use the name "Chain" in their titles; this one is simply "Chain"; it seems to be a ware of the Seventies but may possibly date a decade later. It comes in the usual number of pieces, and is still inexpensive.

GARFIELD DRAPE

The glass of this pattern is only average for its period, the creamer being a generous ovoidal bowl on a tall standard. The latter is lightly nine-panelled, shelved above and below, resting on a broad flat foot. The handle comes in both applied and molded types, the one showing having the latter, a large four-square one with daisy-impressed seal at the top of each side with ribbing extending to the body, and a dainty sprig pattern down each side.

Decoration is confined to a swag repeated thrice on the creamer, composed of sprays, tiny flowers, foliage, and beads all in rather low relief, on a stippled background.

3 mold. 5½ in. high.



This is one of the few patterns in glass which is definitely dated, the two memorial plates bearing a bust of the martyred President and the dates "1831-1881". The pattern comes in a goodly number of pieces in clear only, the creamer occurring also with an applied handle.

CAT'S EYE AND FAN



The glass of this pattern is of good quality, fairly brilliant, with no color imperfection or waviness. The body of the creamer is cylindrical with a slight flare at the top and a straight base. It sits on a fine high standard swollen in the middle.

The rim of the bowl curves gently to the high wide lip and slightly toward the handle. The latter is large, flattened back and front and rounded on the sides, and has a slightly raised thumb-grasp at the top. The six-panelled standard is knobbed, the panels ending in curves at the top, where it gradually flares to meet the bowl. Below the panelling is shelved on

top of the flat circular base.

Decoration of the body consists of six large adjacent ellipses, each convex in high relief then deeply indented through the middle with vertical line down the middle of each. Above and below these cat's eyes a fan-pattern spreads out in curves to meet the adjacent motif.

3 mold. $5\frac{3}{4}$ in. high.

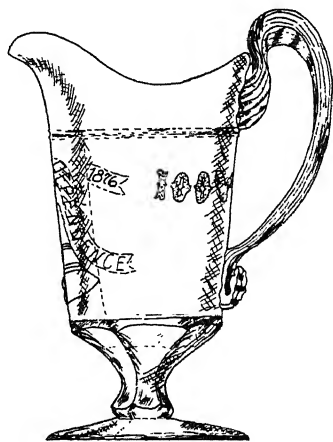
This pattern seems to have escaped collectors and little is known of it, probably because it has been nameless and is not abundant. It seems to be a pattern of the late Seventies or early Eighties, when standards were still the vogue and large generous rather plain handles were only beginning to sport thumb-grasps and brackets.

CENTENNIAL

"Centennial" comes in a glass of fine quality, heavy, clear, brilliant, but with a decided purplish tinge. It has a good, hollow resonance. The creamer is a generous piece rather cumbersome however, bell-shaped with straight sides, widest at the top, and placed on a standard of good height.

The bowl is cone-shaped at the base, tapering sharply to the six-panelled standard which is bulbous in the middle, the panels ending on this swollen portion in curved lines. Below this enlarged part, the foot commences at once, flat, circular and plain.

The handle is applied, with a crimped base. It differs from those shown thus far in being corrugated down its entire length; much the widest at the top, it tapers until at the base it is very slender for so heavy a piece and no doubt most impractical when the pitcher was filled.



The body carries a "saddle" on each side of the rim, and is plain for an inch below the top, where two lines in sharp relief separate it from the rest of the body. On the front, under the lip, is a large cracked bell with clapper which carries from the top a flowing ribbon reading "Declaration of Independence". Flanking this bell on each side is a pole, arrow tipped, with a flag reading respectively "1776" and "1876", and extending around the back of the pitcher from flag to flag are the words "100 Years Ago" in large clumsy stippled type.

3 mold. 6½ in. high.

"Centennial", often called "Liberty Bell", was the original name of a pattern put out by the Sandwich factory for the Philadelphia World's Fair. It comes in a good range of pieces, some with scalloped rims, and includes a child's set of four pieces, a small open salt and a mug with a snake handle. It is fairly high in price for so late and abundant a pattern.

GROUP FOUR

This group of creamers represents the transition from the high slender standards on flat circular bases to wider lower support on a sloping hollowed base consisting of a circular rim only. This base instead of carrying a many-rayed star is decorated on the outside with a band of pattern or ribbed down its sloping sides or even with an animal.

Handles are practically all molded, offering free play for the artist's fancy, although an occasional corrugated or slender terete applied handle is met, none, however, having the old-type crimped base.

Decoration consists of flowers and fruit in high relief, birds, scenery, classic figures, animals, and geometric patterns often diamonds and many-faceted figures in high or low relief.

Most of these patterns probably date from the Seventies and early Eighties; although of course high standards were still being made when bases had entirely disappeared and applied handles were being used in the Nineties, still in general the character of these details aids in dating a pattern when its history is unknown.

CUPID AND VENUS



The glass of this pattern is only average, light in weight, with no resonance, and slightly discolored. The creamer is almost cylindrical in shape with rim straight save for a rise at the high lip and at the handle. The base of the body is enlarged as it joins the flaring standard, which is high, terete, smooth, with a ring about the mid-point, and flaring gradually to the shelf. On the underside just inside the edge is a narrow band of tiny ribbing, like that around the top of the bowl.

The molded handle, rectangular in shape, is flattened on all four sides has a scallop for thumb-grasp at the top, and carries a scroll line down each side.

Decoration of the bowl consists of the tiny band of vertical ribbing at the top and a wide band through the middle with ribbing and scrolling in outline form in low relief. On each side of the body is a large medallion also in low relief and outlined in a band of tiny bars or ribs, consisting of a classical figure of a woman with an angel child beside her, both badly out of proportion.

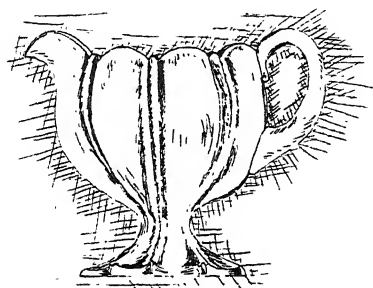
2 mold. 6 in. high.

This pattern is named for the two figures in the medallion, but it also goes by the names of "Guardian Angel" and "Minerva" although the latter name is preempted.

The pattern dates from the late Seventies, retaining the high standard typical of earlier patterns, but with the base deeply hollowed, the foot only a circular rim.

It comes in a goodly number of pieces including an egg cup and a marmalade jar; it is well known, popular, plentiful, and still moderate in price.

CHALICE, MILK GLASS



This lovely milk-white chalice carries no surface decoration, depending on its shape and a simple grooved panelling for its charm. Wide flat panels in good relief alternate with narrow ones around the body, the grooving carried through the slender standard to the margin of the slightly hollowed base, ending at rim and margin of base in scalloping, alternately wide and narrow.

3 mold. $3\frac{1}{2}$ in. high.

This pattern resembles the old "Loop" types but dates without doubt from the late Eighties or early Nineties. Mrs. Lee shows a small footed (sugar?) bowl of the pattern (Plate 175), without naming it. It is quite possible that only the creamer and sugar exist.

SPIRAL AND MALTESE CROSS

While light in weight and slightly discolored, the glass of this pattern is flawless and has some resonance. The creamer is long inverted-bell-shaped, scalloped at the rim and tapering to the wide standard below. The latter is swollen above, much wider than heretofore shown, smooth and round, and flares gently with no shelving to the margin of the deeply hollowed base. There is a narrow band of spiralling near the edge of the base, but on the under side.

The handle is molded, flattened on all four sides, has a scallop for thumb-grasp above and a sharply curved bracket below.

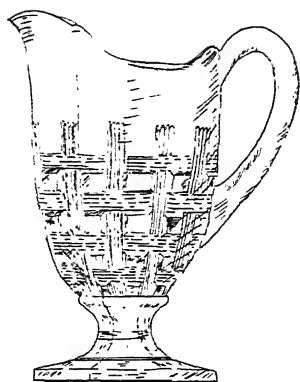
The body is decorated with narrow flat vertical panelling, the strips separated by deep grooves. Each alternate panel carries down its length a tight spiral smaller toward the base and made up of two raised lines with a row of beading inside. At the top of each spiralled panel is a maltese cross in light relief.

3 mold. $5\frac{3}{4}$ in. high.

This light dainty pattern dates probably from the Seventies; while it seems to go by no general name it is not uncommon in shops, the covered pieces having a maltese cross as finial.



OPEN BASKET WEAVE



The glass of this pattern is only fair, rather light in weight, with many minute bubbles, slightly off-color, and with little resonance. The long ovoidal bowl sits on a good standard which spreads to form a nearly flat thick round base. The standard is smooth and round, with bulbous upper portion and slight shelf on the base.

The rim is plain, arching up to the high lip with a single scallop on each side of the lip and a slight rise at the handle. The latter is plain, round in cross-section, molded, simulating the second applied type, that having bulbous base and a turned-under tab at the top.

The decorative motif is a pleasing interlacing of groups of deep grooves in basket-fashion, four reeds in a group, with bevel-edged waffles left between.

3 mold. $5\frac{1}{2}$ in. high.

This pattern seems to have escaped attention, being without a general name. From the good standard, etc. it is probably a pattern of the mid-Seventies. It can probably be found in a good array of pieces in the clear.

A "Basket Weave" pattern was made at Sandwich in plain, acid finish and milk glass, which may be the pattern illustrated by Mrs. Lee (Pl. 104). The present pattern, however, is entirely different.

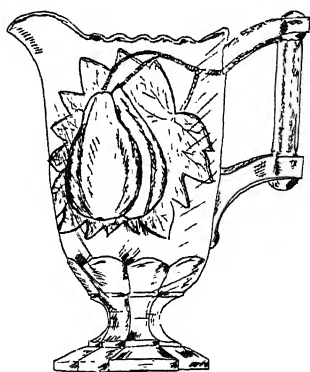
BALTIMORE PEAR

This pattern comes in glass of attractive appearance, average in weight, brilliant, clear, resonant, with no discoloration whatever. The egg-shaped creamer body sits on a standard of good height and pleasing lines. Eight panels run from arched tops in the body itself to the margin of the thick deeply hollowed base with shelf above and below the mid-portion.

The rim is slightly arched with six tiny scallops on each side and the handle is a complicated one of a vertical eight-sided bar or prism with globular knob, top and bottom, to which are fastened horizontals, each four-square in cross-section, the lower bracketed to the body in fashion simulating the crimp of the old applied handles.

The decorative motif consists of a large pear on one side in high relief, two fruits on the reverse. Each is backed by a large grape leaf veined and hair-lined in careful detail, both the pear and leaf attached to the same stout twig.

2 mold. $5\frac{1}{2}$ in. high.



This pattern is also called "Twin Pear", "Double Pear", and "Maryland Pear"; it was made by Adams and Co. of Pittsburgh during the seventies as "Gipsy" in many pieces, including two water pitchers and no less than sixteen compotes—high, low, open, covered.

The pattern was reproduced by the U. S. Glass Company in 1898; it may also have been made by other plants.

PARTHENON



The quality of this pattern is good, it is fairly brilliant, without discoloration, and has some resonance. The creamer is a long cylinder slightly wider at the top, on a good standard and base.

The rim is doubly scalloped, the lip high and singly scalloped, the handle rectangular in outline, four-square in cross-section, and plain save for a good-sized bracket at the base. The standard is panelled through its mid-portion with scalloping and shelving where it spreads both upward and down. The plain circular base is hollowed within.

Decoration is elaborate consisting of several motifs. Across the top is a wide band in low relief containing clusters of beads on a peculiar stippled background.

Reaching down from this band are three similar vertical bands, thus forming three good-sized panels on the body. These clear areas are outlined against the bands in a zigzag line like old-fashioned patch-work stitching and each carries a different archeological motif; one a pyramid, camel and palm tree; the second a broken column, sphinx and tree, and the front panel a model of the ruined "Parthenon".

3 mold. 6 in. high.

"Parthenon" is the original Sandwich name for this popular pattern of the Seventies, although it is also called "Egyptian". It comes in clear glass only but in a wide variety of pieces, including two platters, one with the figure of a woman, the other with "Salt Lake Temple".

This pattern is very similar to "Minerva" and "Good Luck", all three fussy in detail and without doubt drawn by the same artist. All three command good prices.

CARDINAL

The glass of this pattern is of average quality for its period, rather light in weight but clear and attractive. It has a slight purplish tinge, however, and but little resonance. The creamer is long-ovoidal in shape, resting on an abbreviated standard on a high shelved and dome-shaped base.

The rim is smooth and arches to the lip and at the back. The four-square handle is severely plain with only slight curves from the rectangular. Decoration consists at the top of a wide horizontal band made up of fine reeding and another narrower similar band near the base of the bowl. On each side, in rather low relief and filling most of the remaining space is a single motif consisting of a large bird perched on a stout branch. On

one side the twig seems to be that of a pine with berries instead of cones, on the other a hawthorn (*Crataegus*) with stippled foliage, thorns, even with a worm on one leaf, which the bird is in process of reaching.

2 mold. 6 in. high.

There is no doubt that the bird is the Cardinal on the creamer at least, although the pattern sometimes goes by the name of "Blue Jay". The crest and beak might suggest the latter but the boat-shaped tail readily identifies the bird.

The butter dish bears three birds, labelled plainly "Cardinal", "Pewit" and "Titmouse", the second an European bird, the nearest American name being "Pewee". The designer was short on ornithology.

The pattern dates from the latter Seventies and comes in the clear only and in fewer dishes than many contemporary patterns. It is plentiful and not expensive.



RIBBON CANDY

Another average quality pattern similar to the last is this one of rather thick glass slightly purplish in color, and with a hollow resonance. The ovoidal creamer body sits on a narrow abbreviated standard on a high dome-shaped base.

The rim is thick, slightly flaring, and plain, curving sharply to the low thickened lip. The handle is rather ornate, a cylindrical bar placed vertically between two rings, the horizontal connecting pieces being round, the upper flattened for a thumb-grasp, the lower ribbed at the body.

Decoration begins an inch below the rim of the bowl, where there is a zigzag line with bevelled edge, the lower portion of the body inset slightly over the rim portion. This zigzag line is repeated on the outside of the hollowed base. Below this line is a long looped meander connected top and bottom, encircling the pitcher and extending nearly to the base of the bowl. The outline is a wide sharply ridged double line, inside of which is an elongated tear drop in high relief.

3 mold. 5½ in. high.

The obvious name for this pattern is "Double Loop" but that name is preempted; it is sometimes called "Figure Eight" but it resembles the satiny ribbon-candy sold at Christmas-time, hence the above appellation.

Mrs. Lee shows a pattern similar to this (Plate 164, No. 18) but in higher relief, with panelled standard, and with the zigzag lines of the



present piece missing. She says it is English flint, with registry work on inside of bowl. It resembles also Enos* "Crystal Anniversary," but this pattern is partly ruby-colored, the standards knobbed in the middle and the tear drops in lower relief.

The base of the creamer is almost identical with that of "Cardinal", the ringed handle with straight or nearly straight bar between similar to that of "Panelled Star and Button", "Sunflower", "Fish Scale", "Roman Rosette", etc. It dates probably from the second half of the Seventies and was made by the U. S. Glass Company, reproduced again by the same firm in 1898 in fifty-two pieces.

BARLEY



"Barley" has the same purplish color defect which detracts from "Cardinal" and many other patterns of its period. The glass is only fairly clear, rather thicker than usual, with some resonance. The creamer is ovoidal, flaring at the top, with a scoop-shovel lip adding materially to the ungainly appearance. The standard is rapidly disappearing as shown in this piece and becoming instead a narrow waist, with the base below sharply sloping and deeply hollowed beneath.

The large four-square handle is oval in outline, with a single scallop above and another at the base.

Like a few other patterns, this creamer once had a cover, which as usual is missing. The rim is wavy, high at the back.

Decoration on the otherwise plain bowl consists of a meandering double line around the body above the middle made up of minute cross-ribbing, and from which spring at intervals two types of leaves and clusters of three berries. While of indeterminate botanical origin, the foliage and berries are done with almost microscopical precision and detail, stippled, dotted, and barred. However, none resembles in the slightest a head of barley or its foliage.

3 mold. 5¼ in. high.

This pattern sometimes goes by the name "Sprig", obviously more appropriate; however, this name is used elsewhere.

The creamer resembles others in this group as to details; the base is like that of "Cardinal", "Ribbon Candy", etc., the generous handle with its single upper and lower scallops similar to that of "Spiral and Maltese Cross", "Chain", "Late Crystal", "Dewdrops and Flowers", etc.

It comes in the usual number of dishes and also in a marmalade jar, a piece only found in a restricted number of patterns, such as "Cupid and Venus", "Minerva", "Lion", "Jacob's Ladder", etc., a fact which helps to date the present pattern.

Mrs. Lee thinks it may date from the Sixties although from the above it would seem to be of the early Seventies instead.

* Earl Enos, *Manual of Old Pattern Glass*, St. Louis, Mo., 1936.

ROMAN ROSETTE



The present pattern comes in a ware which is thick, heavy, beautifully clear, and scintillating, with a good, sharp resonance. However, it is not the ware characteristic of the Forties and Fifties.

The creamer is a rather small compact piece, cylindrical, no wider at the top than elsewhere, and tapering to a broad shallow "waist" or abbreviated standard, which swells to form the plain circular slightly hollowed base. It once had a cover, indicated by a thick shelf inside the rim.

The rim is scalloped to conform to the pattern, even over the rather high narrow lip. The handle is molded, terete, and ornate.

A ring at the top angle, flanked by smaller ones, forms the thumb-grasp, the rest of the handle patterned with a tear-drop motif on each side, the tips touching at the back.

The whole body of the pitcher is covered with design, at the top with wide ribbing, each upright convexed and ending below in a scallop. A similar deep band of ribbing encircles the base of the bowl, likewise ending above in scalloping. Between these two bands the background is closely stippled in indented circles, as in "Leaf and Dart". Placed at intervals through the middle on this background are six, inch-sized pin-wheels in high relief.

3 mold. $5\frac{1}{4}$ in. high.

Although this pattern was first made during the Seventies by Bryce Brothers and no doubt by others, it was reproduced by the U. S. Glass Company in 1898 in an inferior quality ware.

This pattern should not be confused with "Rosette" (Lee, Pl. 106) nor with an unnamed pattern of late vintage, illustrated as "Late Rosette".

"Roman Rosette" comes in clear glass only, but in a wide array of dishes from footed salts to large compotes, covered and open. It was also made in an egg cup and a mug, both uncommon and dated.

LATE ROSETTE

This thick heavy little mug is so similar in design to "Roman Rosette" that it is shown here for comparison.

The rim is smooth, with no lip, and the ribbing commences one-fourth inch below. It consists of columns in half relief of two lengths, arranged around the body thus: two longer, one shorter, two longer, etc., each separated from the adjacent one by a thin sharp ridge pointed below. The ribs are rounded on their free edge. A similar band of ribbing extends up into the body from below, the



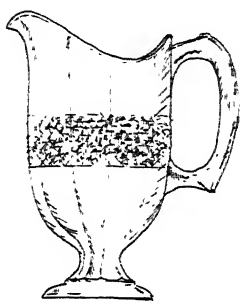
space through the middle heavily stippled. Through the middle of the stippling are spaced six rosettes or pinwheels, which are not swirled as much as they are on "Roman Rosette".

The handle is plain, simple, round in cross-section.

3 mold. $3\frac{1}{2}$ in. high.

This little piece comes in clear, amber, and no doubt the other common colors as well. It seems to be a mustard container or prize piece placed in packages of coffee, oatmeal, etc. and the pattern probably exists in other small pieces as well. It is obviously a piece of the Nineties and as obviously an imitation of the better known pattern above.

PANEL WITH DIAMOND POINT BAND



This dainty little individual creamer of fine clear light-weight glass is entirely without discoloration and has a good resonance. The long ovoidal bowl sits on a narrow standard with a flaring circular base slightly hollowed beneath.

The rim arches sharply to the high narrow lip and to the handle at the back. The generous handle for so small a piece is oval in outline, plain, flattened back and front, and has a single scallop at the top and another at the base.

The body is vertically panelled in two wide flat graduated planes which continue unbroken through the waist, ending at a shale on the base. Decoration consists of an inch-wide band through the middle of the body made up of tiny faceted diamonds in good but not exceptionally high relief.

2 mold. 4 in. high.

Many patterns utilize the diamond-point motif either alone or combined with others. "Diamond Point" is an early heavy brilliant pattern covering all of the body save for a band at the top and a space at the base; patterns nearest to the present one are "Panelled Diamond Point" (Lee, Pls. 86, 104) and "Diamond Band" (Lee, Pl. 103). Enos* shows a "Banded Diamond Point" (Chart 3) goblet which is also shown on Lee, Plate 153, No. 11 but not named and which is very near the above illustrated piece but differs in having a wide smooth band at the top, the panelling not extended below the band of diamond point, and in that the diamond points in much higher relief than here. None of the above exhibits plain flat panelling extending to the rim and through the standard to a shelf on the base.

The handle of this piece is similar but not identical to others in this list, the nearest being "Cranesbill" and "Beaded Oval and Scroll".

The pattern no doubt exists in the ordinary range of pieces and seems to belong to the Eighties.

* Earl Enos, *Manual of Old Pattern Glass*.

WILLOW OAK



This is a rather dainty lacy pattern with a light airy grace of a medium weight glass perfectly clear, with a crystal brilliance, and with a hollow resonance. The creamer is widest at the rim and tapers gradually to the waist or narrow standard, placed on a plain circular base hollowed underneath.

The base of the long bowl is corrugated on the outside and slightly swollen at the top of this ribbing and the plain rim rises at the lip and back. The handle is a plain oval flattened back and front with bracketing at both the upper and lower attachments.

Decorative motifs are many and unrelated; just below the rim is a horizontal row of beading and below this the body is divided up into panels as it is in "Parthenon", a wide band across the top carrying a running spray of tiny stars, berries and foliage on a plain background. Just above the ribbing at the base of the bowl is a similar band outlined in similar raised lines. Connecting these two bands are three upright bands of equal width each with two daisies in relief.

The three panels thus formed each contain a somewhat smaller horizontal panel with heavily stippled background. Two sprays cross each other in low relief, with three types of foliage and two of flowers. The former might possibly be identified as oak and willow while the open flower is a small sunflower.

3 mold. 5½ in. high.

The pattern might better be called "Willow and Oak", and it also goes by the names "Oak Leaf", "Stippled Daisy", "Acorn", and "Thistle and Sunflower".

The floral motifs have the same disdain of botanical accuracy that characterize many Sandwich patterns of the period and the fussiness of many Victorian patterns possibly turned out by the same designer over a period of years.

The pattern comes in a wide array of pieces including a tray, platter, mug, and salt shaker and it comes in clear, amber and blue with an occasional piece in canary as well. It is not cheap nor is it widely known. It dates from the Seventies and was made also by Bryce Brothers after 1882, and called "Wreath".

WILDFLOWER

"Wildflower" is one of the most popular of all the American glass patterns, dating from the late Seventies. It is a dainty, "feminine" pattern pleasing in a set and not fussy like many of its contemporaries which would be "impossible" *en masse*.

The glass is only moderately good, it is slightly off-color and rather light in weight but it has a good resonance. The creamer is inverted bell-shaped, much the widest at the top and tapering to the rather deep narrow waist. The base of the bowl carries wide convex ribbing, similar to that



on "Willow Oak", which is repeated also on the outside of the broadly dome-shaped base.

The handle is severely plain, rectangular in outline with a sharp angle upward at the top. It is molded and flattened back and front with no brackets at the attachments.

The flaring rim has an inch-wide band of fine cut stars in high relief scalloped and pointed at the top. Over the low out-curved lip is a ribbed motif flaring from near the smooth ringed top downward and spreading out on the side of the bowl. This type of ribbing on the lip is repeated

many times during the Eighties.

The bowl is plain save for a stiff spray in low relief on each side, meeting each other under the lip and composed of a "daisy", clusters of berries and two types of foliage, each stippled heavily.

3 mold. $5\frac{1}{4}$ in. high.

"Wildflower" comes in clear also in the whole range of colors and in a wide variety of pieces including several compotes, covered and open, and a salt in the shape of a boat on a turtle's back (an item commanding a very high price especially in apple green).

The pattern was made by many factories, Adams & Company of Pittsburgh calling theirs "Cottage". It was reproduced by the U. S. Glass Company at the turn of the century in inferior glass.

FLUTED DIAMOND POINT

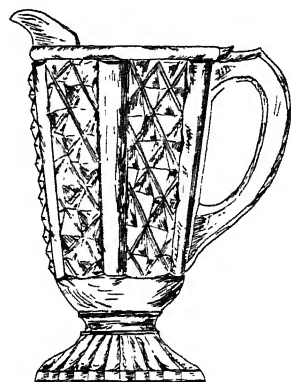
This creamer is a tall slender piece, almost cylindrical, on a minimum standard or short narrow waist, shelved above and below, on a steep-sided domed base carrying heavy ribbing from near the center to the margin.

The rim is level but has a heavy ring completely around. The diminutive lip arches above the front of it and the plain four-square molded handle begins below it.

The body is vertically divided into five long slender panels separated from each other by narrower deeply fluted ones. The wider panels carry a motif of good-sized faceted diamonds in good relief, each separated from its neighbor by two raised lines.

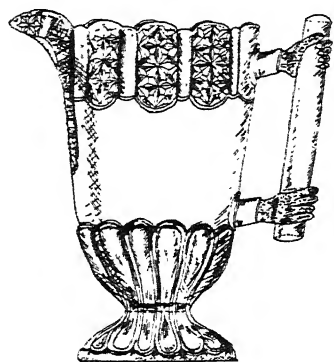
3 mold. $5\frac{1}{2}$ in. high.

This attractive pattern seems to be little known but has been called "Panelled Diamond Point"; however, it is quite different from the fine old pattern of the Sixties called by that name. The latter is a heavy brilliant pattern while the present is light weight and obviously a pattern of the



late Seventies or early Eighties. It was made by the Duncan and Miller Glass Company of Washington, Pa. and reproduced by the U. S. Glass Company in 1898.

FINE CUT BAND



This graceful cream pitcher has an effeminate air in spite of the incongruous handle; it is made of fine quality metal, clear, brilliant, with no discoloration, resonant, but rather light in weight.

It is very similar to "Wildflower" in shape with the same low shovel-like lip and high-relief band at the top. The waist is also similar and the heavy ribbing above and below is curved top and bottom, carried through the narrow portion without break.

The band below the rim is much wider and broken up into short vertical sections, a wide fine cut scalloped panel alternating

with a narrow half-column, both panels scalloped top and bottom.

The handle is unique, two cuffed hands holding a plain terete vertical rod. The hands are stippled but the cuffs are plain.

3 mold. $5\frac{1}{4}$ in. high.

The pattern was made by Adams and Company in some fifty pieces and again by the U. S. Glass Company in 1898.

BEADED MEDALLION

Here is a fine sturdy salt-of-the-earth pattern which is adjudged early because of the fine quality thick, heavy glass and good resonance. It compares well with patterns of the Sixties.

The pitcher is built on generous lines, the body inverted bell-shaped with a wide flaring top and a wide waist set on a good solid base domed beneath. The rim is thick but plain and the shovel-like lip low, wide and indented at the tip. The pitcher had a top, indicated by the wide shelf inside the rim. The plain round handle is unbracketed.

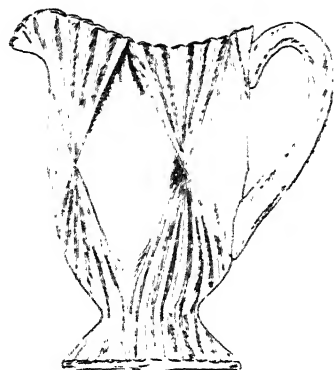
Decoration consists of six long ovoidal medallions almost in half relief deeply bevelled and surrounded with large beads.

3 mold. $5\frac{1}{4}$ in. high.

This pattern seems almost totally unknown although it is worthy of a high place in the connoisseur's regard.



DOUBLE FAN



This massive pattern comes in a quality which is unsurpassed for its decade, a brilliant clear heavy metal free from discoloration and with good resonance. The large bowl is inverted bell-shaped on a deep hollowed stand.

The bowl is widest at the top with evenly scalloped rim and low lip. The handle is severely plain, a terete oval molded one simulating the later applied type.

Decoration consists of large fluted fans which emanate from the swollen mid-portion of the body and spread both upward and down. The former reach the margin, their ends touching and forming the even scalloping. The down-pointing fans are much more slender, spreading to the shallow but wide waist and passing uninterrupted to the margin of the base, which, however, is not scalloped.

Lacunae left clear through the middle of the body are large diamonds of many unusual curved surfaces, concaved on all margins, convexed through the middle to conform to the curve of the body, flat between. These unusual spaces and the stout waist not defined by a "belt" give to this piece a massiveness which detracts from the attractive quality and dainty fluting of the fans.

3 mold. 5¾ in. high.

This pattern dates probably from the late 70's or early 80's and comes in two sizes of water pitcher, celery vase, sugar bowl, spooner, etc.

CANADIAN

"Canadian" is without doubt one of the handful of first-rank patterns in our American pattern glass because of its beautiful quality, charming form and well-knit design with character and meaning.

The glass is flawless, fairly heavy and thick, crystal-clear, brilliant, with some resonance. The creamer is a generous piece, a long cylinder slightly the wider at the top resting on a nice standard or waist and with a deep hollowed circular base.

The plain rim is gently curved to the low lip and sharper at the back. The handle is very attractive, a large terete rod in oval shape and broken above the middle by a large ball, from top and bottom of which the handle is enclosed in stippled leafy foliage.

The base of the bowl is heavily ringed on the outside, drawn in to the



waist, below which the base is ribbed half way to the margin, ending in a large circular base.

Long panels, three on the creamer, extend from near the rim to the base of the body, each outlined in high relief line and arched across the top. They contain inland scenes in rugged country, with tall pines and oaks, outcropping rocks, a windmill on a crag, a two-story house on a rock. The space between panels carries trailing five-leaved ivy vines with sprays of berries on a stippled background.

3 mold. 6 in. high.

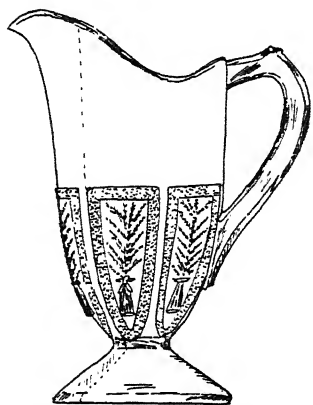
"Canadian" dates from the Seventies; it is a replica of "Cape Cod" except for the scenes inside the panels.

Chipman says "Cape Cod" was a Sandwich pattern but his description of the goblet pattern is radically at variance with this "Cape Cod" pattern.

The handle of "Canadian" resembles that of "Cherry and Fig" and "Loganberry and Grape" although not identical.

This pattern comes in many pieces in clear only; it is none too plentiful and commands high prices.

WHEAT



The long ovoidal bowl, high arched lip, and plain upper body indicate that this is a pattern of the Seventies. The glass is not thick or heavy, however, and has a brownish discoloration.

The handle is flattened on all four sides and without decoration save for the thumb-grasp at the top and wide placing on the bowl below. The waist is narrow and the high sloping base is plain.

Decoration consists of six tapering panels beginning at the middle of the bowl, each well spaced from its neighbor in slight relief and outlined in a wide band of stippling. A sheaf of wheat in relief fills each space, alternate bundles of straw showing long tie-ends.

3 mold. 5¾ in. high.

Mrs. Lee shows several illustrations of "Wheat" in milk-white in higher relief and with details of the creamer quite different. This ware is the earlier; and the clear pitcher illustrated here a somewhat later copy probably by a different factory. In the earlier m.g. ware the slope of the rim is steeper, the handle wider with a flat thumb-grasp, the waist ringed and the foot broad and nearly flat. The sheaf is in higher relief.

Another "Wheat" pattern is shown on Plate 153, No. 19, (Enos, Chart 3) a sheaf on an unpanelled background. Enos also shows a "Frosted Sheaf of Wheat" which is still different.

It was a Sandwich pattern, as proven by shards at the Massachusetts Institute of Technology.

The present pattern is called in many shops "Panelled Sheaf of Wheat". It comes in a good range of pieces in milk glass and clear and is scarce and rather high in price.

This piece was lent to the writer by Mr. George Jones, of Oberlin, Ohio.

MINERVA



The glass of "Minerva" is brilliant, clear and colorless, but it is light weight and without resonance. The creamer is an inverted bell-shape widest at the top and tapering to the narrow waist, the deep sloping base plain and hollowed beneath.

The rim is exceptionally thick and heavy and the ugly lip is thus made more so. The handle is dainty and slender, four-panelled, nicely arched, with a row of beading down each side.

The charm of the pattern lies in the play of light on the innumerable tiny beads which outline and partly compose

the pattern. Below the rim is a double line of scalloping in beading and reaching up from the narrow part of the bowl is a similar line, while through the middle is a wide band of stippling outlined in beading.

This band is enlarged in three places to hold circular plaques flat, in no relief, each outlined in beading and containing a classical figure in low relief of the goddess "Minerva", copied from Flaxman drawings.

3 mold. $5\frac{1}{2}$ in. high.

"Minerva" dates from the Seventies and was made at Sandwich.

The figures are copied from the drawings of the artist John Flaxman who drew figures for the Wedgwood Potteries for twelve years, copying them from Greek and Roman vases and using them in editions of the "Iliad", "Odyssey", etc. Some are reproduced in Bullfinch's "Mythology".

This is one of the few patterns carrying its original name, for the pickle dish is inscribed "Minerva" and also "Love's Request Is For Pickles".

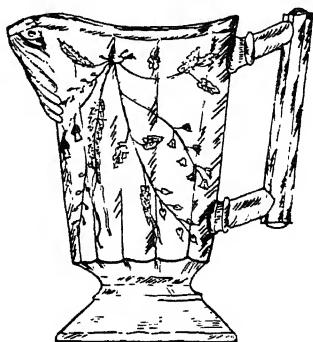
The pattern comes in clear glass only, in a goodly range of dishes, which includes a marmalade jar. The pattern "Cupid and Venus" is sometimes called "Minerva".

WHEAT AND BARLEY

This pattern comes in glass of mediocre quality, light weight, only fairly clear, slightly off-color; it dates from the late Seventies or early Eighties. The creamer is inverted bell-shape, with a wide shallow waist and a sloping hollowed plain base.

The handle is very good—a vertical column of eight panels rounded top and bottom, and attached to horizontal pieces which are short, round and ringed near the body.

The body is shallow-panelled in twelve flat sections, the panelling ending above the waist and not carried through as us-



ually is done. The rim is smooth and nearly horizontal, with a slight rise at the lip and back. The lip is stubby and carries underneath a petaloid pattern like that of "Wildflower", with a bead on each side, the effect from the side being that of an animal's head.

The panelling of the body is decorated on each side with several sprays of flowers, foliage and fruit all tied together at the top, thistle heads suspended from a single stalk, lily-of-the-valley, hearts, long and short stippled foliage, grass leaves, etc., all jumbled together, none having the least resemblance either to wheat or barley foliage or heads.

2 mold. $4\frac{3}{4}$ in. high.

This pattern is also known as "Oats and Barley", and "Hops and Barley" and comes in three colors as well as the clear in a good variety of forms.

One factory in which the pattern is known to have been made before 1882 is Bryce, Walker and Company of Pittsburgh, under the name "Duquesne". It was reproduced in 1898 by the U. S. Glass Company.

FINE CUT AND BLOCK



The glass of this pattern is very poor; the pieces are heavy, thick, off color and have a hollow sound when struck. The creamer is large and clumsy, the bowl four inches wide at the top, an inverted dome on a base much higher than usual, with long sloping sides.

The rim is V-notched to conform to the pattern and the lip is high and narrow at the top. The molded handle is good, a round rod bent sharply and thickened at the top for thumb-grasp.

The whole bowl including the lip is covered with the pattern which consists of three horizontal rows of small waffles in high relief and placed diagonally. The space between each two is filled with faceted fans and there is considerable "fine cut" (faceted triangles forming stars) between the rows.

On the underside of the edge of the thick base is a row of the bevel-edged waffles with the fan motif between them.

3 mold. 6 in. high.

"Fine Cut and Block" dates from the "Daisy and Button" period, when over-all patterns in good or high relief were the vogue. It comes in a fair range of pieces including a salt shaker and an egg cup.

The blocks are sometimes painted yellow, pink, etc., which rubs off or, as with many contemporary patterns, is soaked off with alkali.

LION



"Lion", next to "Westward Ho!" is probably the best known and most popular of the Sandwich patterns of the Seventies and is much more abundant. The quality of the glass is high, its clarity, brilliance, resonance and general workmanship unsurpassed for its period.

The creamer is a generous one, a cylindrical body set on a high sloping stand. The rim bears on each side a group of six little shell-like figures in good relief, and arches up sharply to the lip and at the back. The handle is very small for so large a piece and set high on the body with a high arch upward and an unusual thumb-grasp.

The body of the pitcher is devoid of pattern, depending on that of the base for its effect. The sloping base carries in high relief a large crouching lion in high relief on each side, the whole base softly acid-etched. This base is joined to the body by six broad shallow panels.

2 mold. $5\frac{1}{2}$ in. high.

Chipman says "Lion" was made at Sandwich during the Fifties and Sixties, although the ware found today seems to be of the Seventies.

There is a pretty story that artisans in the plant were allowed to design motifs they used, a Frenchman a fleur-de-lis, an Irish worker a shamrock, a Scottish laborer a thistle, and the Englishman the lion.

The lion appears in many poses on various pieces, as finial for covered dishes, as handles of trays, as bases on pitchers, etc. Sometimes the head only appears, sometimes the whole crouching beast, one foot resting on a log or partly hidden in tall grass.

The lion appears in so many variations that one might suspect that it was copied in other factories but details are alike in all and all have the same soft acid-finish.

There is a late "Lion" which is not frosted.

As might be suspected, the pattern comes in a wide array of dishes, including two marmalade jars, egg cup, cheese dish, a child's set of four pieces, a (rare) cologne bottle, and an oval deep-base salt (which is high in price).

Although the pattern is in great demand, it is not known to have been imitated in recent years like its counterpart, "Westward Ho!"

BLOCK AND STAR

The glass of this pattern is exceptionally good for its period, heavy, clear, with mirror-like brilliance and a hollow resonance. The creamer is a large piece, a tall square block with rounded corners, with horizontal rim and lip which is an after-thought, a trough-like attachment cut from the side of the block.



The handle is applied, a beautiful flattened rod of glass attached at the base as a large globule and detached and turned under as a small tab at the top.

The waist is rather complex, nicely shelved above and below, and the square hollowed base carries a band of the chief decorative motif on the outside.

The lip is similar to that of "Wild-flower" and to many others.

Each rectangular side of the creamer carries two vertical rows of lozenges in good relief and bevelled sides, the space between filled with faceted triangles forming stars.

Down each side of the pattern is a row of sharp faceted square diamonds or saw-teeth.

Back and front of the pitcher carry a different design of waffles in relief rather than elongate lozenges, and the portion of the band at the base follows the chief motif above it.

4 mold. 6 in. high.

"Block and Star" does not appear in glass literature but is known to the trade by this name. It is fairly common in shops and comes in many pieces, including a hollow-stemmed goblet.

The pattern obviously dates from the decade when fine cut patterns were legion, probably from 1885 to 1895.

CLEAR DIAGONAL BAND

"Clear Diagonal Band" comes in a glass which while light in weight is flawless, crystal clear and brilliant. The creamer is a long cylinder slightly wider at the top, placed on a good wide waist with an unusually shaped hollowed base not as domed as is generally the case.

The pitcher is smooth across the top, curving slightly to the lip and at the back; the handle is very large, flattened front and back, molded, oval in shape, with a good sized scallop at the top; the base is stippled underneath nearly to the margin, and there is a clear space in the center shaped like a five-pointed star.

Decoration is rather dainty and effective although rather clumsy in design.

At the top and bottom of the cylinder is a band of short vertical bars well spaced with no demarkation from the rest of the body.

3 mold. 6 in. high.

The pattern is typical of patterns of the Eighties, perhaps the early years, for it resembles patterns of the previous decade. It comes in a limited number of pieces, ten or less but is fairly well known although not active.



CHERRY AND FIG



This pitcher is known to dealers as the creamer although it would appear to be the milk pitcher size. It is a large piece of thick heavy glass of excellent quality, clarity and resonance. There is no trace of discoloration and it is a decorative piece *par excellence*.

The base of the body is thickened and carries a row of coarse scalloping on the outside which, however, is not carried into the plain circular waist.

The rim is smooth and flares gracefully to the lip.

The body of the pitcher is clear of lines or panels, decorated on each side by a single motif, on one side a realistic spray of fig fruits with their proper foliage, all in good relief

and stippled, the other side with an equally beautiful twig of fat cherries in high relief with nicely serrated and veined foliage.

2 mold. 7½ in. high.

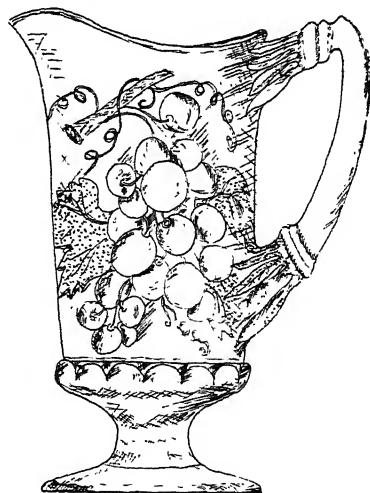
This pattern is almost identical with several others, "Loganberry and Grape", "Strawberry and Currant", and perhaps others, coming in clear glass only and dating from the Eighties.

The beautiful handle resembles that on "Canadian" and "Cape Cod" and these are radically different from any others shown in this booklet.

LOGANBERRY AND GRAPE

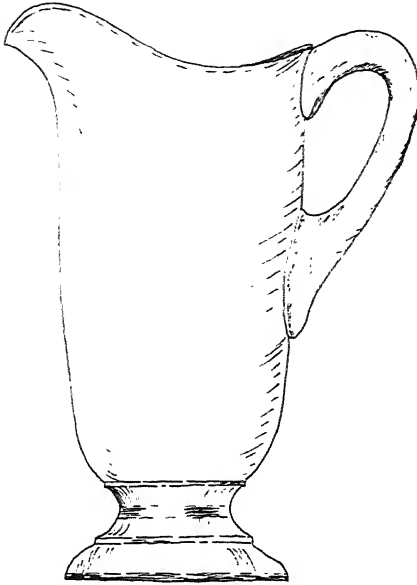
Very similar to the last is this pattern, described by Mrs. Lee (Plate 151) the only differences being that the fruits shown are large clusters of small (Niagara ?) grapes and on the reverse of berries which Mrs. Lee calls loganberries. Both motifs are much larger than on "Cherry and Fig", practically covering each side of the pitcher.

The loganberry was brought out in 1881 and named for Judge Logan, of California, a cross between a blackberry and a raspberry. However, the fruits represented on the pitcher seem to vary considerably from that fruit. The artist went far afield in using the fig on "Cherry and Fig" and this, too, may be some southern or foreign fruit.



The pattern comes in a good assortment of pieces including goblets of two sorts. This pitcher was loaned to the writer by Mrs. W. S. Johnston, of Detroit, Michigan.

PLAIN, TWO MOLD



Here is a pitcher which cannot be designated by a name, for it has no single characteristic by which it might be labelled. However it is included because it is a sturdy piece, capable of much practical service. It is an old piece of small water pitcher size or milk size of good form, a long ovoidal bowl on a fine high domed base, with a shelf above and below the waist.

The handle is placed high like that of "Lion" and is a stout, molded one, round in cross-section, and with a long basal attachment simulating the second type of applied handle.

The glass is only fair in quality, heavy, thick, somewhat discolored, but with a good bell-like resonance. The body was probably left plain for machine-etching.

2 mold. $8\frac{3}{4}$ in. high.

This piece undoubtedly belongs to the Eighties, and is very similar to the next pitcher in shape.

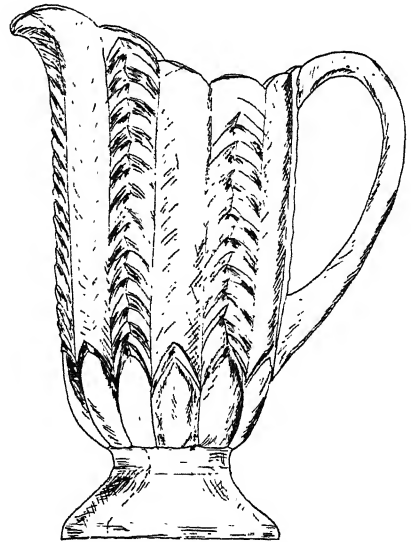
EMERALD GREEN HERRINGBONE

The glass of this pattern is thick and only fairly free from waviness, but it has some brilliance, and considerable resonance. This is the small water pitcher or milk pitcher size, similar in shape to the plain pitcher above with similar but larger handle and base almost identical, but not shelved below.

Decoration consists of vertical panelling extending from the scalloped rim to the base of the bowl, alternate panels being left clear and embossed. All panels are convex outward and the lower two inches or so of every one consists of a large "jewel" pointed at the top, flattened below, in higher relief than the rest of the pattern.

The decorated panels carry heavy herringbone ribbing.

3 mold. $7\frac{3}{4}$ in. high.



"Emerald Green Herringbone" is well known to the trade, the same name being applied whether it occurs in the clear or in the peculiar deep emerald green color. It is not hard to find although the green commands two-thirds higher prices than the clear. It comes in many pieces, including a cruet, an uncommon piece in any pattern. The writer has a low covered compote square in shape which does not seem to be a reproduction piece.

The pattern dates from the Seventies, and is contemporary with "Thousand Eye", "Moon and Star", etc.

STIPPLED LEAF, FLOWER AND MOTH



This, the milk pitcher size of a hitherto undescribed pattern, is a thick heavy piece in good quality clear colorless glass, similar in shape to the last two pitchers, with a much larger plain terete handle and a plain domed base. The rim has a single large compound scallop on each side and another at the back.

Decoration is elaborate and consists of a sprig from which emanate unrelated botanical forms; it starts at the upper side next the top of the handle, with two small curved stippled leaves with a long stem hanging below one, from which emanates a large single dahlia or daisy in good relief, another similar flower decorating the top middle of the side.

From the same stem droops a large very long cut-margined leaf too long for the body and consequently bent below the middle and turned backward on itself, the tip at the base. A large Io moth, the body in high relief, is approaching the upper flower and a tight rosebud appears at its back, just under the lip of the pitcher.

The same heavy decoration appears on the other side of the pitcher. The large leaf is stippled in small hollow circles.

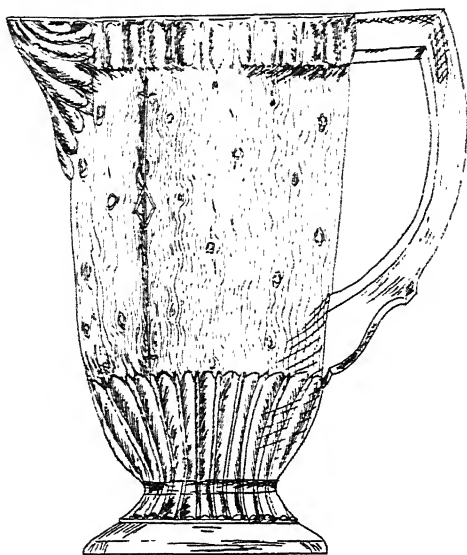
2 mold. 8 in. high.

This pattern bears a striking resemblance to "Windflower" (Lee, Pls. 120. 139), with the large stippled leaf spread over much of the surface, rayed sunbeams replacing the large flowers. However, in the present pattern there is a single sinuous (oak?) leaf, while in "Windflower" several leaves overlap, each with much deeper cut margins.

The hollow-circle stippling is not common, appearing on "Clear Diagonal Band", on "Leaf and Dart", etc., raised beading being a commoner type than indented beads.

This pattern is undoubtedly contemporary with "Windflower" in spite of the two-mold glass, and while the writer knows of no other pieces, it probably comes in a good range.

TREEBARK



"Treebark" comes in a glass of average quality and thickness, with a tinge of purple in the mix, and a good resonance. This, the water pitcher size, is cylindrical in shape, tapering to a waist and out again to a good, shelved base hollow beneath. Around the waist is a wide "corset" or band of stout ribbing in two widths extending well up into the body and ending below at the shelf on the base.

The rim curves out somewhat although scarcely flares, and this "band" is ribbed vertically in the same two widths, a slender and a stouter wider ribbing, rounded at both ends. The handle is large, four-square, straight at the top and

curving gently in at the base, bracketed near the basal attachment.

The lip is low and flat at the top, extending the straight line of the rim. It is petaloid beneath, i.e. decorated with fan-shaped ribs originating at the tip and spreading out on the body rounded at the ends.

The decorative motif of the body is unusual, simulating the bark on the trunk of a tree with breathing pores scattered about realistically. The mold marks on each side near the front are emphasized by sharp ridges with tiny sharp double hooks top and bottom, like peavies or canthooks used in logging.

3 mold. 8 in. high.

One can readily imagine this pitcher decorating the table of a lumber camp in Michigan during the Eighties. The pattern is fairly well known to dealers by this name and comes in the clear, and low dull amber tumblers are sometimes found. The pattern is sometimes called "Fish Eye".

It resembles other patterns listed here; the corsetting is like that on "Wildflower", "Willow Oak", "Fine Cut Band", etc. The lip is like "Wildflower" and many others, the handle similar to others, and the treebark design like that on a part of the handle of "Westward Ho!"

DEWDROPS AND FLOWERS



This is the milk pitcher size of a pattern little known, probably of the late Seventies or early Eighties, when dewdrops and "thousand eyes" and sprays of ill-defined flowers were the vogue. The pitcher is fairly thick and heavy, with some resonance but off-color, dingy in color.

The body is nearly cylindrical, slightly wider at the top, sloping gently to the wide shallow waist. The deep sloping base is decorated underneath with short broad vertical bars in relief like those on "Fluted Diamond Point" and other patterns.

The rim has three large scallops alike on each side, with two smaller toward the front and a rise at the handle as well. The handle is flattened front and back, oval in outline, with a nub top and bottom.



Decoration consists of two motifs, bands top and bottom and sprays of flowers between. There is a line in high relief just below the rim, and below this two horizontal rows of large flattened hobnails or dewdrops or thousand-eyes with a tiny one between each group of four. This band is repeated at the base of the bowl.

The space between is divided into three parts by emphasizing the mold marks near the front by a sharp ridge, with a bead top and bottom near the beading borders. The same floral motif is repeated in each such space, a twig from near the base reaching upward with two sorts of leaves, two of flowers, and two of fruits—quite a botanical array! The foliage at the base might be that of the black ash, the long leaves above those of the plantain, while the flowers might be a violet and a forget-me-not. The fruits might be clusters of holly berries and diminutive heads of teasel. On the creamer there are fewer flowers, the violet quite recognizable.

3 mold. $7\frac{1}{4}$ in. high.

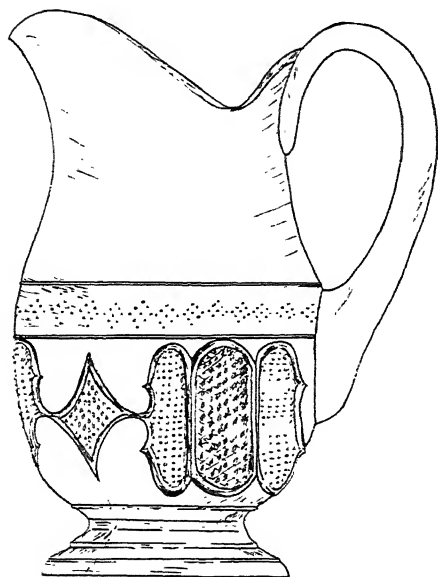
This pattern resembles many others in its details; the same indifference to botanical exactitude as on "Cranesbill", "Daisy and Bluebell", "Wheat and Barley", "Sunflower", etc. The loosely outlined forget-me-nots are similar to those on "Scroll with Flowers". The short ribs of the base bent through the middle by a shelf in the base are like those on "Ribbed Forget-

me-not". The beading resembles that on many patterns, and the handle is similar to many more.

The above comparison of details goes to indicate an identical origin, and most likely artist, with very little doubt at Sandwich.

The pattern comes in a good assortment of pieces, the creamer and sugar bowl with their smaller assortment of flowers sometimes called "Stippled Violet".

BUCKLE AND DIAMOND



This is the water pitcher size of a hitherto undescribed pattern; it is a very massive piece like the old timers but because of its applied handle of the later type, with bulbous basal attachment rather than the more fragile crimped type it is adjudged not older than the late Seventies or early Eighties although its shape would indicate an earlier period.

The glass is one-fourth inch thick at the rim, it is beautifully clear, free from any imperfections whatever, but a bit off-color, with slight tan discoloration. The body is widest below the waist, tapering toward the top where the rim is sharply curved to the lip and at the back and again at the broad shallow waist. The base is shelved several times, is domed and hollow beneath with no decoration

whatever.

The clear massive handle is plain, like all applied types.

Decoration commences at the middle and consists of a wide band outlined by lines in sharp relief and inclosing small diamonds made up of tiny beads, arranged in a chain. Below this band is a strange combination of motifs, a sharp pointed diamond outlined by a high sharp bevelled band and connected at its sides with a large motif of triple ovals side by side, which might be called a buckle, the outer two with curves on the outside, and filled with beaded stippling like that on many other patterns, such as "Dahlia", etc. The central oval is filled with coarse square mesh grating. These motifs appear thrice around the body. Mrs. Lee shows a goblet of this pattern on Plate 154 No. 18.

3 mold. $8\frac{1}{2}$ in. high.

Although weight, type of glass, shape, etc. are almost identical in this piece and such old timers as "Diamond and Sunburst", "Princess Feather", "Pressed Leaf", "Cord and Tassel", "Loop and Dart", and many others. still it is adjudged at least fifteen years later because the handle instead of being crimped at the base like these, is bulbous, better attached, later.

DEER AND DOG



This beautiful pattern deserves a less prosaic name than the above; however, names once in use and in the literature should not be changed. The water pitcher illustrated here is a tall slender piece, very heavy and beautifully clear. The base of the body part is exceptionally thick and the shelved domed base is plain outside and under.

The pitcher is practically cylindrical, narrower at the top with "saddle" on each side. The applied handle of the later type is corrugated like that of "Centennial" and others. The top is turned under with a tab stamped with seven V's.

The pattern is etched lightly with no relief whatever, and consists of a tall pine and a huge spreading pecan or oak at the front under the lip, both reaching nearly from top to bottom. Near the back of each

side are slender trees with a rosette of broad-leaved foliage at the tips of the branches, tropical trees of unknown species. Rocks, fallen trees and grassy undergrowth form the base of the continuous scene which extends around the body.

The life in the picture consists of a tall ungainly hunter in a bowler hat, with high stiff collar, cut-away coat, and high boots holding a gun in position to shoot a deer which is stumbling over a fallen log in distress as the man's setter approaches to claim its prey.

2 mold. 10 in. high.

This pattern dates around 1880 and the scenes are remarkably similar to a series of paintings reproduced widely as lithographs made by the Detroit artist, Robert Hopkin (1832-1909). The artist was commissioned to paint woodland sportsman scenes in Louisiana, and his human figures are as out of place and badly drawn as this one, while the semi-tropical foliage is beautifully executed.

The pattern comes in many pieces. Mrs. Lee illustrates several (Plate 101) on fine standards with the setter as finial. Enos also shows a covered piece (Plate 3).

GROUP FIVE

This group is a large one including in general patterns of the period 1875-1885, which represent the transition period between creamers on high panelled standards resting on broad flat circular bases and the glass of the late Eighties and Nineties, with only a brief shelf beneath to protect the base of the bowl or resting on the bowl itself.

The first patterns shown here have deep sloping bases, which gradually give way to more flattened ones less hollowed beneath, while the last pattern shows only a slight concavity below. All bases rest on a circular rim only and there is yet little attempt at decorating the underside of the bowl although the outside of the sloping rim often carries a portion of the body motif.

Handles are for the most part molded, often fancifully curved and bracketed; almost all have thumb-grasps, and a few are of the later applied type while one has the old-time crimped base.

Decoration for the most part is in rather low relief and geometric patterns vie with realistic flower, fruit, and bird motifs, although a few "Jewel" and diamond patterns in high relief are included.

DOUBLE RIBBON



"Double Ribbon" is not heavy and massive like some of the earlier "Ribbon" patterns, but is made of fine quality glass, first rate in clarity, brilliance, freedom from color, but lacking in resonance. The creamer is a rather clumsy piece, its handle and base much too large for the rest of the pitcher. The body is widest at the rim and tapers with straight sides to the flat base which is set on a deep sloping hollowed stand.

The handle is large, four-square, with fine curving and a pretty bracket below. The rim is smooth and straight, curving up only at the trough-like lip which is very similar to others in this

list, petalloid, with a clear smooth tip.

There is a plain band around the top of the bowl an inch wide, and below this the body is divided into many small vertical panels, the front half of the body in this order: two flat adjacent ones separated only by a deep groove, both acid-etched, next to them a plain panel deeply concaved. At the back under the handle the wide flat panel is not etched, on each side of it there is a concaved panel, and out from this a single flat, then a single acid-etched one. The waist is constricted and shallow and the base decorated on the outside with three groups of raised bars, three in each group, the middle one higher than the others.

3 mold. 5½ in. high.

The "Ribbon" patterns are confusing; "Single Ribbon", "Double Ribbon", "Frosted Ribbon" (single), "Double Frosted Ribbon", "Fluted Ribbon" (frosted), "Clear Ribbon" (fluted), and plain "Ribbon" (which is also frosted).

Ribbon patterns were made over several decades and by many factories, the title "Ribbon" in the names being a purely artificial one given much later. A single pattern often shows several variations, to add to the confusion of the patterns.

The lip of this pattern is much like that of "Wildflower", "Block and Star", "Wheat and Barley", "Wooden Pail", and many others which aid in placing its date.

The pattern comes in the usual range of pieces of the late Seventies and early Eighties and is rather high in price. Knobs on covered pieces are short horizontal bars with "acorns" on the ends.

GRATED RIBBON



This pattern comes in a glass of not as fine quality as the last with a very slight waviness and discoloration but of the same weight. The body is of practically the same shape, the bases much alike, but the lip is slightly different and the handle ovoidal with curves instead of sharp angles. There is a nice bracket at the top and again at the bottom.

The rim flares slightly and is evenly scalloped, there is a band of the same scalloping around the waist and another around the margin of the base. The pattern begins at the top with a horizontal band of square-mesh grating

in two lines and below this a plain space.

An inch below the rim begin narrow vertical panels running to the base of the bowl as in the preceding pattern, each here arched top and bottom, fluted, and plain. These panels are separated from each other by two lines of square grating like that below the rim, these lines not fluted.

3 mold. 5 in. high.

This pattern is mid-Victorian, probably contemporary with the last one, the scalloping like the embroidery on the edge of a little girl's pantalettes or petticoat. Details may be compared with other patterns, viz. the grating is like that on "Horseshoe", "Flower Pot" and "Swan".

The lip is like that of "Wildflower" and many others. The handle is practically identical with that of "Beaded Oval and Scroll", "Spiral and Maltese Cross", "Late Crystal", and many others. The small even scalloping is similar to that on "Thousand Eye", "Cranesbill", etc.

The deep skirted base is similar to that of "Fish Scale", "Sunflower", etc.

Some of these patterns are known to be of Sandwich origin and there is little doubt that most or all of them are also.

SUNFLOWER



Many patterns, especially during the Nineties seem to have been made only in sugar and creamer but it is seldom that one of the older patterns exists in only these two pieces; however, "Sunflower" has been found to date in only the sprawly ungainly creamer and its counterpart, the open sugar.

The creamer is low, bell-shaped, with a body no larger than the average but made sprawly by the shovel-like lip and out of proportion handle.

The pitcher once had a cover, indicated by a partial shelf front and back.

Decoration covers the bowl and is squared off like a "Persian Garden" oriental rug, each section containing many floral motifs in low relief, and separated from its neighbor by a rounded raised line. The six squares in the upper row contain identical motifs, namely, a large sunflower and a smaller daisy, with three outlined forget-me-nots in the background.

The lower row, slightly smaller, contains six identical panels with four large veined "plantain" leaves, the spaces above and between filled with six assorted unidentifiable flowers and one forget-me-not.

3 mold. $4\frac{1}{2}$ in. high.

This pattern comes in clear, opalescent, and amber, and also in purple and white slag.

It dates possibly from the late Seventies and the technique of drawing is very similar to that of many other patterns in this list. The ringed handle is found in "Fish Scale", "Ribbon Candy", "Roman Rosette", etc.

The fanciful forget-me-nots drawn only as loops appear again in "Scroll with Flowers", "Ribbed Forget-me-not", etc. and the large entire plantain-like leaves are almost identical with those on "Daisy and Bluebell".

WOODEN PAIL

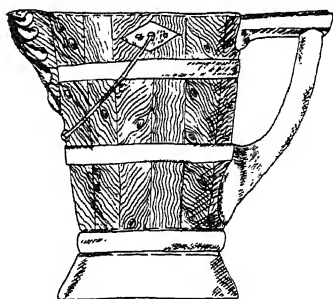
Another pattern probably made in very few pieces is this "wooden pail" which was undoubtedly a container for candy, mustard, baking powder, or even coffee. It is a good piece of glass, heavy, thick, clear, with some resonance.

The design speaks for itself, pure realism.

2 mold. $4\frac{1}{4}$ in. high.

This pattern was made by Bryce Brothers who called it their "Bucket Set". It came in water and milk pitchers, miniature creamer, butter dish, etc., in clear, amber, canary, and dark blue.

There is a similar grained pattern made elsewhere, the metal top of the jelly dish stamped "The Old Oaken Bucket".



OWL, MILK GLASS



A pitcher in the shape of an owl comes in water and individual sizes, with no creamer known to date. The bird is represented realistically in both. The little pitcher comes in a thick opaque white and a turquoise blue slag with a high sharp resonance.

The body is cylindrical, tapering at the base and spreading to a domed stand below. The rim is curved, with a sharp arch to the lip. The handle is rectangular in outline, flattened back and front, with lines of ribbing on the sides. The base is plain save for small feathers at the back and high sharp clawed feet in front.

The owl's face is just under the lip, with a large circle of feathers around the eye sockets which were filled with pasted in bits of colored glass deep amber or gold, red, or even amethyst. In many pitchers seen today the eyes have dropped out. The beak is sharp.

Below the head are curved breast feathers, and below them small vertical body ones. Folded wings stand out slightly from the body on the sides. From near the handle are spread on each side large five-parted leaves (chestnut) which reach nearly to the base and half cover the bird.

3 mold. $3\frac{1}{2}$ in. high.

A covered mug or creamer is also made in the blue slag, the head and shoulders forming the domed cover and finial. This little piece was popular and made in great quantity; it is often seen in shops.

OWL, WATER PITCHER

The water pitcher owl is fully life size and seems to have been made in clear glass, and in light and dark amber only. It is a lovely piece, softly molded of brilliant glowing glass, and might be mistaken for a piece of modern Lalique instead of prosaic pressed glass.

The pitcher is heavy with a hollow resonance. It is cylindrical but deeper from front to back than from side to side. The base is similar to the last but the handle lacks the side ribbing.

The bird is much fiercer of countenance than in the smaller pitcher and is far from a copy of that pattern; it may even have been made by a different factory. The eyes are not inset but molded with the rest of the piece of the same metal; they are piercing from the front and the beak is high and strong.

The soft fluffy breast feathers blend into vertical rows of body covering and end below in strong claws resting on the front of the domed base which is arched in front and nearly vertical at the back. The claws on the smaller pitcher rest on the sides, spread apart.



The wings do not stand out from the body as in the last. From each side of the handle there spring by long petioles two large five-foliate ivy leaves in high relief, which cover roughly the back half of the bird. Scattered about on each side are "cherries" and four-petalled "dogwood" flowers without stems.

3 mold. $8\frac{3}{4}$ in. high.

This and the small "Owl" were made by Challinor, Taylor & Co. of Tarentum, Pa. The large owl also comes in milk glass, with inset amber eyes, and was made again around 1898 by the U. S. Glass Company.

HOBNAIL, DECORATIVE BAND (DOUBLE-EYE)



The glass of this particular variety of the Hobnail pattern is fairly heavy but not massive; it is clear, fairly brilliant, with no discoloration, and has a good but not sharp high resonance.

The creamer is ovoidal, with a narrow waist and a sloping base. The handle is a plain terete oval with a suggestion of a thumb-grasp. The rim is evenly scalloped and the lip sharply curved upward from near the front.

Just below the rim is a half-inch band of clear which carries a simple scattered pattern of long horizontal diamonds composed of tiny faceted bits and, between

them, two other tiny figures.

Below this area the hobnails begin and cover the rest of the piece, including the whole base. The hobs are fairly large at the top and graduated to half-sized ones at the waist, when they gradually become larger toward the margin. Each is high, sharp but rounded at the top, and each has a "double-eye", the outer rim sloping at a different angle from the middle portion, giving the appearance of a cap set atop a hidden hob.

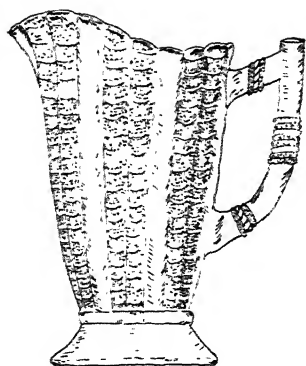
5 mold. $5\frac{1}{4}$ in. high.

The Hobnail family is a large and most confusing one covering a long period of glass-making. It was popular and made in many factories, each using its own type of details and metal. Old "Hobnail" probably made in the Sixties and earlier, is very heavy, beautifully clear and brilliant, with a soft waxy texture and slight tan color and a high sharp resonance. The present piece is, possibly, a decade later, and seems to be that represented in Lee, Plate 82, figures 3 and 8, seemingly with the double-eye, although the band around the tops of the pieces are all different. This pattern is sometimes called "Overlay Hobnail" and comes also in miniature creamer and sugar.

In assembling this pattern, the collector should study each piece carefully for quality, age, and details, and purchase accordingly.

See Pages 67 and 70 for other variants of the pattern.

FISH SCALE



This is an unusually attractive pattern deserving of a better name; the glass while light in weight is beautifully clear, scintillating, crystal clear, and has some resonance.

The shape as well as the pattern is dainty, the creamer a slender tapering piece set on a plain sloping base with a ringed waist. The handle is fine, a round rod extending out from the rim and connecting with another vertical one bent in at the base. There are three groups of rings about the handle, the middle one made up of eight, the others of three each, some stippled, some cabled, others clear.

Decoration consists of two types of vertical panels, each type convexed outward, a plain alternating with a group of two decorated around the body. The decorated panels carry a series of overlapping scales all heavily stippled.

3 mold. $5\frac{1}{2}$ in. high.

The pattern dates from the Seventies and comes in the usual range of pieces, two water pitchers, a large mug, three cake plates, two covered bowls, several compotes, etc.

The pattern was made by Bryce Brothers under the name "Coral", in twenty-six pieces. It may also have been made by others and was reproduced in 1898 by the U. S. Glass Company and sold as ten-cent ware.

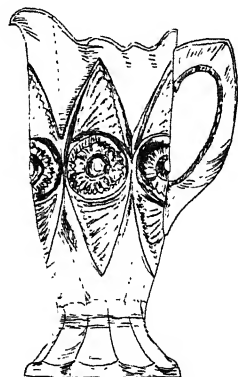
BULL'S EYE AND FAN

This slender creamer has a flaring fluted base deeply hollowed beneath, and wider than the pitcher at its rim, thus insuring stability. The rim is unevenly scalloped and the entire plain upper portion of the body is gilded, sometimes burnished, sometimes bright. The handle is terete oval in outline, with a slight edge for thumb-grasp.

The pattern consists of six bull's eyes around the middle of the body each surrounded by a ring of fine cut with bevelled edge. Above and below are swirled fans in good relief inclosed in long pointed slender ovals, which touch at their side-middle, and the lower tips reaching almost to the waist of the pitcher.

3 mold. $5\frac{1}{2}$ in. high.

This particular pitcher is stamped in white under the lip "Souvenir of Saginaw, Mich." It no doubt belongs to the mid-Nineties but was still being made in 1908.



SQUARE AND DIAMOND BANDS



This hitherto unnamed pattern is only mediocre in quality, light in weight, with sharp rough margins, wavy, and greenish in color; the creamer is a small piece made attractive by its unusual handle and the three distinct bands about the bowl.

The body is slender, nearly cylindrical, with a wide waist and a short small plain base. The handle is fine, rather massive for so slender a body, a round rod at top and bottom bent to fit into the straight squared vertical piece, swollen at the joins. The vertical bar is deeply impressed on each side with squares to match one motif of the pattern on the bowl.

tern on the bowl.

The rim is smooth and flat, the lip only slightly angled. Around the top, and under the lip is a row of squares set diamond-wise, the sides not quite adjacent. Each square is composed of faceted bits, two squares impressed with tiny stars, and four other bits making up two more squares.

Around the body near the bottom is a row of diamonds stamped with stars, and below this the base of the bowl is swollen and deeply stamped with bevel-edged squares like those in the handle.

3 mold. $4\frac{3}{4}$ in. high.

None of the motifs of this pattern are repeated in any other pattern in this list and nothing is known of its abundance.

SHARP OVAL AND DIAMOND

A pattern very similar to the next is this mediocre one of rather heavy thick glass, not especially clear, slightly discolored, but with some resonance. The creamer is shaped like the next one, and also once had a cover. The handle is four panelled, rectangular in outline, and with a thumb-grasp.

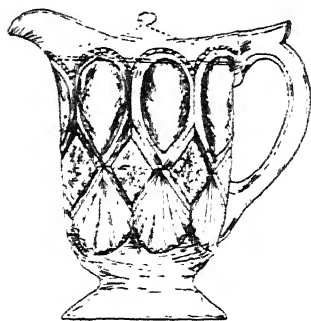
Decoration consists of an over-all pattern with a row of diamonds around the top, each broken up into nine smaller faceted diamonds. Below and fitting into the spaces between the diamonds is a row of very long sharp-pointed ovals running around the middle of the bowl, each bevel-edged and deeply concaved with a row of tiny beads near the margin. Below this is another row of diamonds similar to that at the top.

3 mold. $4\frac{3}{4}$ in. high.

The pattern was made by the U. S. Glass Company in 1898 and called "Louisiana". The writer doubts if it is any older. It came in twenty-three pieces.



LOOP AND DIAMOND



This rather "heavy" pattern is very similar to the last. The glass is rather thick, heavy, not especially clear, slightly greenish in color, and has but little resonance.

The creamer is rather squat, ovoidal, with a wide plain waist and plain base not as sloping as many. The handle is four-square in cross-section, oval in outline, with a good thumb-grasp at the top. The rim is smooth and almost devoid of curve, the lip being low and plain.

The pitcher once had a cover, which as usual, is missing. Few of the old pieces are found today with the covers they once had, as indicated by the ledge within the rim.

The pattern is in high relief and consists of several connected motifs, covering the whole body. At the top is a band of nine adjacent concaved ovals with bevelled edges, just the opposite of the projecting egg-shaped bodies one might expect. Running around the top margin of these is a line of tiny square nubs.

3 mold. $4\frac{1}{2}$ in. high.

A goblet of this pattern is shown by Mrs. Lee (Pl. 153, No. 15) but not named. Enos* also shows one and calls it "Loop and Diamond". The pattern was put out by the U. S. Glass Company in 1898 as their No. 15049, in many pieces, including celery, olive, and preserve trays, half-gallon pitcher, jelly dish, toothpick holder, candy dish, as well as the more usual pieces. I doubt if it is earlier than this date.

BEAD AND BAR MEDALLION

This pattern has little of the grace of line or decoration which made many of its contemporaries popular down through the years until today. This creamer is similar to many others of the Eighties, a bell-shaped bowl on a shallow waist and low domed stand. The glass is mediocre, not thick or heavy, and while clear has no resonance.

The rim is straight, the lip only slightly higher with an abbreviated raised petal pattern beneath. The handle is molded, panelled, similar to many others of its period with a scallop for thumb-grasp.

The body is clear save for two large ovate medallions placed most unusually near the front of each side, each reaching from top to bottom of the pitcher. Each is scalloped and outlined in beading, similar to the row



* Earl Enos, *Manual of Old Pattern Glass*.

just under the rim, and inside the beading are two raised outlines, separated from each other by short cross-bars. Inside is another row of smaller beads, and down the center of the medallion is a raised spine with short curls, like fleur-de-lis top and bottom.

On each side of the pitcher, back of the large medallion, is a much smaller diamond in raised outline, filled with cross-hatching and centered by a smaller diamond notched at the sides.

3 mold. $4\frac{1}{2}$ in. high.

This pattern was no doubt made in a goodly number of pieces, typical of the mid-Eighties. It is very similar to "Beaded Oval and Scroll" in shape, size, handle, scattered beading, etc., and resembles many other patterns.

PANSY, MOSS ROSE AND LILY-OF-THE-VALLEY



This is a long name to give a pattern but each of the three names is already preempted and a combination of any two would be confused with either or both. This pattern carries all three motifs on the creamer; other pieces may show fewer or more flower sprays.

The glass is ordinary, light, not thick, none too clear, with a trace of color, and no resonance. The inverted bell-shaped bowl rests on a rather wide waist with a plain shelved base hollowed beneath. The handle is oval in outline, panelled but with margins rounded off, and a high scallop above for

thumb-grasp. The lip is low and trough-like.

The straight rim is beaded on the top and the bowl is entirely plain save for three rather small compact sprays of flowers as above, each lined and stippled lightly in low relief, each realistic save that the pansies (or violets) have fern foliage.

3 mold. $4\frac{1}{2}$ in. high.

This pattern is very similar to "Cranesbill".

BEADED OVAL AND SCROLL

This pattern comes in a light weight glass which however is clear, rather brilliant, with some resonance but tinged decidedly greenish. The creamer is a pretty little piece, inverted bell-shaped on a low only slightly hollowed base. The rim curves gently to the low lip and the large ovate handle is four-panelled with brackets at the attachments and a high scallop at the top for thumb-grasp.

Decoration consists of eight long ovals outlined in beading and reaching from top to bottom of the bowl extending around the whole body. Each alternate oval car-



ries an inner row of smaller beads and is otherwise plain, with no convexity inside, as is usually the case.

The other four ovates carry each a pretty scroll pattern emanating from a rosette of beads in the center, with a star above and below the rosette.

3 mold. $4\frac{1}{4}$ in. high.

This pattern in the clear only, comes in a goodly number of dishes and dates possibly from the late Seventies. It was made by Bryce Brothers and called "Dot".

CRANESBILL



A pattern very similar to "Pansy, Moss Rose and Lily-of-the-Valley" is this one also missing from literature on glass. Shape and quality are alike but details of the two differ; the rims are unlike, the present one being bent in at the top, with no beading above but with a band on short vertical ribbing on the bevel-edge. Below is a line of scallops in low relief. The ribbing is carried over the low lip.

The handle is oval in shape with even crenulation down the back, a bracket blending into the body below and a diminutive thumb-grasp at the top ribbed like

the margin.

Identical sprays of flowers run crosswise on each side, the two flowers resembling single *Coreopsis* but the largest leaf rather that of the *Columbine* or *Wild Geranium*. Four other types of foliage appear, all smaller. On each side is a tiny double curl which resembles the seed-pod of the latter named flower, and from which the title above is given.

2 mold. $4\frac{1}{2}$ in. high.

"Cranesbill" and "Wild Geranium" are the same wild flower found in northern woodlands (*Geranium maculatum*) and the latter name is used by Mr. George Jones, of Oberlin, Ohio, in selling the pattern.

The pattern is sometimes met in shops in several pieces. It probably dates around 1885-1890.

STAR IN DIAMOND

This pattern is dainty, lacy, attractive, but comes in a light, only average quality glass tinged greenish and with no resonance. The creamer is ovoidal with a ringed waist and broad curved sloping base rather flatter than usual in this group.

The handle is good, not unlike that of "Double Ribbon" and many others, four-panelled, undecorated. The flaring base has six spreading panels running to the margin. The rim is evenly scalloped and the lip is no higher than the rim, trough-like, scooped out of the front of the body,



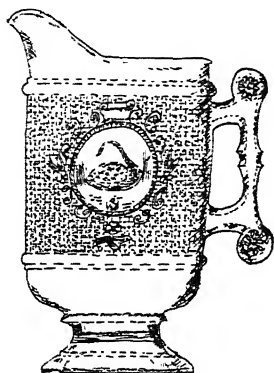
and has a corrugated fan running in the opposite direction from the usual, viz. commencing to spread from the base, the "petals" ending at the top. This type seemingly was not popular for it is not often seen. The effect is clumsy and spoils the otherwise attractive pitcher.

Decoration is over-all, consisting of diagonally placed bands an inch wide outlined in wide convex lines, crossing each other at regular intervals. The resulting diamond-shaped spaces are bevel-edged and impressed deeply with eight-pointed stars. The whole pattern is progressively smaller toward the base.

4 mold. $4\frac{3}{4}$ in. high.

The pattern was made by the U. S. Glass Company in 1898 as their No. 414. It may also have been made earlier.

SWAN



Here is a quaint old-time pattern not often seen today and entirely different from any other pattern in this list. The glass is thick and heavy but not ponderous like "Sawtooth". It has a high sharp resonance but the quality leaves much to be desired. Parts of the surface are smooth enough but three-fourths of the body is almost microscopically pitted as though either an attempt at stippling or from a worn-out mold. There is a slight discoloration, as in much of the earlier glass.

The creamer and sugar bowl are straight-sided cylinders on stands domed beneath with a narrow waist between. Base and top of the body are ridged and shelved although the pieces had no tops. The rim bends out slightly and is thickened but plain. The ornate handle is rectangular in outline, four-square in cross-section, the upright having a large flattened knob top and bottom and swollen in the middle. The knobs are impressed with stars.

The body between upper and lower ridges is square-grated or screened in coarse mesh, the mesh omitted on each side of the handle and ladders substituted instead. On each side is centered a beautiful circular medallion elaborately scrolled and flowered on the outside. Inside is a scene, a large swan with long snaky neck preening its feathers in a marsh with long grass, flowers, and water in front.

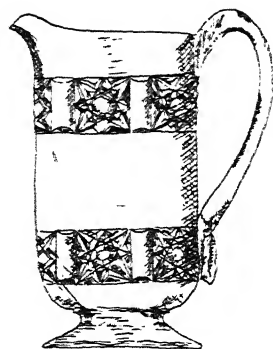
2 mold. 6 in. high.

"Swan", probably the earliest pattern with this motif, dates undoubtedly from the 1865-1875 period. It comes in creamer, open sugar, goblet, covered compote with swan finial, etc., the swan in various positions on the different pieces. The pattern is said to come in color also.

The writer found sugar and creamer on the top shelf of the buttery of a farm relative in Michigan, where they had lain, broken, upwards of half a century. Mrs. Lee thinks the pattern originated in Pennsylvania, a fact possibly substantiated by the fact that this family had come from the middle of that state and brought them with them.

There are several "Swan" patterns considerably later, one shown in milk glass on Page 92. Another is shown by Mrs. Lee (Pl. 127, No. 3) coming in clear and a dark blue.

STARS AND BARS



Undoubtedly a pattern of the Seventies when quality was still fine and standards and crimped handles had entirely gone out of fashion is this tall cylinder on a short narrow waist and small circular slightly hollowed base.

The rim is plain and the lip small. The applied handle is of the old type, the base turned up and stamped with a many-bead mold. The tab at the top is small and triangular. The base is plain and the bottom of the bowl carries a small 18-rayed star.

The body is plain, enhancing the beautifully clear smooth glass, save for two horizontal bands in high relief, carrying identical patterns.

Each band consists of a vertical half-column bevelled top and bottom alternating with a square with a high button in the middle and surrounded with fine-cut forming a star-pattern.

3 mold. $5\frac{1}{2}$ in. high.

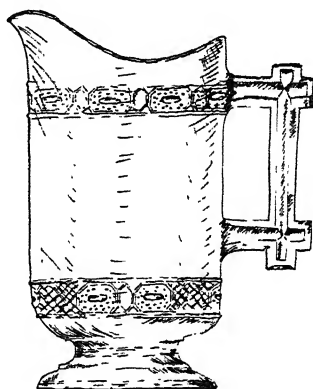
This pattern comes in a good range of pieces, including a doll-house set of sugar, creamer and butter dish.

TWO BAND

A late and hitherto nameless pattern is this one belonging to the era of maximum production when little thought was given to grace and line. The glass is good, clear, with no discoloration, and some resonance.

The creamer is a good practical piece, commodious and strong, with a minimum of decoration to be scrubbed by the housewife or parts to chip off. It is a large cylindrical piece with small waist and substantial shelved base, hollow beneath.

The rim is smooth with a nicely arched lip and the handle is rectangular in outline, projecting at the ends like the frame of a Currier and Ives print.



The body carries two narrow bands of decoration in low relief, differing somewhat from each other; the upper is made of octagons and hexagons placed adjacent, the former beaded and centered with a raised oval, the lower with two octagons with a hexagon between constituting a motif repeated several times around the body, each motif separated from the next by an inch of fine lattice-work in low relief.

2 mold. $5\frac{1}{4}$ in. high.

This pattern is sometimes seen in shops, the covered sugar bowl a much larger piece. It dates probably from around 1885. The handle is almost identical with that of "Old Man of the Woods" and similar to that of the next pattern and to "Horseshoe". It comes in many pieces.

SCROLL WITH FLOWERS



A pattern of average quality glass, rather light in weight, clear, with no discoloration and no resonance is this typical one of the mid-Eighties. The creamer is a low bell-shaped piece slightly wider at the top with a broad shallow waist and low slightly hollowed base.

The rim is smooth, slightly thickened, with a ridge on the outside and the low lip is troughed out of the front of the body. The handle is similar to that of the previous pattern, rectangular in outline, four-square, with a panelled floral decoration down each side.

The whole body is covered with patterns, and a more heterogeneous collection of details does not appear on any other pattern in this list. It is the height of Victorian artlessness. At the top is a band in low relief which rises over the lip made up of small arches with three patterns resembling Chinese characters. Under the lip is a petal pattern fanwise from nearly the middle of the front. Around the base of the body is another band made up of meaningless characters in zigzags. Centered on each side is a six-pointed star in outline only and not raised. Above it are rays and zigzags and emanating from the top and curving away from it and encircling the star are stippled veined leaves or "scrolls". Five other stylized flowers appear on a side some with stems, some without.

2 mold. $4\frac{1}{2}$ in. high.

This pattern comes in clear glass only, but in a good range, including a mustard pot. The highly conventional flowers, especially the open looped forget-me-nots, are repeated often in this list ("Sunflower", "Horseshoe", "Ribbed Forget-me-not", etc.) and the general character of them all indicate a relation to known patterns of Sandwich origin.

BEADED FAN

This pattern resembles "Sharp Oval and Diamond", "Loop and Diamond", and "Star in Diamond", all small compact but rather massive patterns, all but the latter formerly with covers. The present one is thick, fairly heavy, none too clear, with a good resonance but rather dingy as many of its contemporaries are.

The bell-shaped body sits on a sloping base only slightly hollowed beneath. The rim is horizontal with a rise at the front for lip and the rectangular handle is four-panelled and plain save for a bracket below.



The over-all pattern in rather high relief, consists of large beads or flattened hobnails arranged diagonally from top to bottom, in both direc-

tions, the beads smaller at the base. In the diamond shaped spaces thus formed are faceted fans, pointing upward, all alike.

3 mold. $4\frac{3}{4}$ in. high.

This is no doubt a pattern of the 1875-1880 period and probably came in a good range of pieces although it is almost unknown today.

The handle is almost identical with that of "Parthenon" and similar to many others.

HORSESHOE



"Horseshoe" also called "Good Luck" is a well known pattern which needs no description. The glass is clear, light weight, without discoloration, and has a fair resonance.

The fussy pattern is similar to that of "Scroll with Flowers" with many unrelated motifs and a lack of botanical accuracy which characterizes very many patterns of its era.

2 mold. $5\frac{1}{4}$ in. high.

The handle, a round bar suspended vertically from two panelled cross-pieces, resembles that of several patterns, including "Baltimore Pear", etc. The grating band at the base of the bowl is similar to that on

"Grated Ribbon" and on "Flower Pot" and a few others although square-mesh screening is unusual.

The pattern is also known as "Prayer Rug" and a goblet was made with a Masonic emblem. It comes in many pieces in clear glass only, individual and master salts in the shape of a horseshoe, a marmalade jar with cover, covered pieces having an erect horseshoe as finial.

JEWEL AND FESTOON

A dainty but rather austere pattern is this one of the "Jewel" family of clear, rather brilliant resonant glass slightly off-color. The ovoidal bowl rests on a very narrow waist and spreading hollowed base. The handle is severely plain, round in cross-section, with the semblance of a thumb-grasp at the top.

The rim is wavy and the lip low; on the top, pointing upward, is a row of good-sized beads which stop just short of the tip of the lip. A similar row outlines the margin of the base.

The body is devoid of pattern save for a neat swag of beading suspended from the five large ovoidal "jewels" an inch below the rim. These beads are graduated in size, smallest just

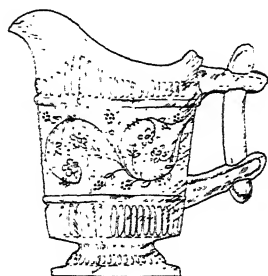


beneath the jewel, largest at the base of the swag. The jewel is surrounded with beading and from its base hangs a vertical beading drop.

3 mold. $4\frac{1}{2}$ in. high.

The pattern resembles "Festoon" and "Tear Drop and Tassel", and dates possibly from the 1875-1885 era.

RIBBED FORGET-ME-NOT



This pattern seems to have been designed for the fairies to use for every piece is diminutive in size and daintiness itself. The creamer, not an individual creamer, is only $3\frac{3}{4}$ inches high and $2\frac{1}{2}$ inches in diameter; it is beautifully designed and a whole set of the pattern would be a delight to its owner.

The glass is rather thick, clear, shimmers in the light, and has a bluish tinge which adds to the cool frosty appearance. The little bowl is bell-shaped with flat base, a rather wide ribbed waist and a thick hollowed base ribbed on the outside.

The rim curves gently to the lip and rises at the back. The handle is like a Japanese torii, the upright a curved piece which seems to fit into slits in the horizontals.

Decoration is dainty and intelligent; two raised rings about the body near the top and base demark a central band which is stippled and carries a meandering spray of forget-me-nots and foliage, all tiny and dainty. Above and below the rings are bands of erect ribbing in relief, the upper rising on the sides near the lip.

3 mold. $3\frac{3}{4}$ in. high.

The pattern comes in clear glass only but in the usual number of dishes, all small in size. It dates from the Seventies.

There are several Forget-me-not patterns which may be confusing, "Barred", "Panelled", "Stippled" (also called "Forget-me-not-in-Snow"), "Forget-me-not-in-Scroll", etc.

PANELLED HOBNAIL

This pattern is a member of the large family of hobnails which are most confusing to any but the connoisseur in old glass. In none of the family, however, are the hobs so low or flattened as in this one; they are more like good-sized dewdrops than hobs.

The glass of this pattern is very light weight, thin, decidedly off color, dingy, purplish, but with some resonance. The creamer is rather small, ovoidal in shape, tapering to a narrow waist and with a rather small shelved and hollowed base.

The rim is enlarged slightly, with a row of sharp little hobs standing erect except over the lip. Below them the curving rim carries a row of short vertical ribs. The lip is low and petalloid, the raised petals spreading from the tip



of the lip. The handle is plain oval, four-panelled, with no thumb-grasp or bracketing.

The body is divided into four wide vertical panels by narrower panels, each split in two parts, each part curved, each extending below to the shelf on the base. The ribbing at the rim is interrupted by the narrow panels, which extend to the top. The wider panels carry a uniform pattern of the low hobs, smaller toward the base. Around the waist is a series of ribbing which ends at the shelf on the base.

4 mold. $4\frac{1}{2}$ in. high.

This hobnail pattern is differentiated from others in that no other has the double narrow vertical panelling dividing the body into sections; no other has the sharp little beads on top of the rim. Compare this pattern with two other "Hobnails" in this list Pages 57 and 70.

This pattern dates from the 1875-1885 period and comes in clear, amber, vaseline, and blue but in relatively few pieces. It is well known and not rare, and was made by Bryce Brothers.

JEWEL AND SHELL



The glass of this well-known pattern is of average weight and thickness, beautifully clear, with no discoloration but cool and frosty in appearance, and with some resonance. The creamer is inverted bell-shaped, with a wide shallow panelled and shelved waist and a thick hollowed base.

The rim is decorated on the margin with a row of half-spheres separated slightly from each other and enhanced by ribbing and faceted fans below, the fans spreading attractively. The lip is stubby, smooth on top and decorated beneath with a large central circular medallion containing a daisy in relief. From the whole upper half of this circle there spreads fan-wise the same type of petalloid ribbing used in many other patterns, but never quite like this.

The handle is severely plain, a slender molded terete oval simulating the later applied type.

The body of the pitcher carries four large "shell" motifs spreading upward from the base, each having the same decorative make-up as that used under the lip, a rosette or daisy inside a raised line, and spreading from this fan-wise raised petals reaching two-thirds the way up the body.

The body of the pitcher remaining is heavily frosted, contrasting beautifully with the clear brilliant high-relief pattern.

4 mold. $4\frac{1}{4}$ in. high.

This pattern is plentiful and probably no older than 1885-1890. It comes in clear with clear base, also clear with frosted base, as well as in colors including apple green and a deep purplish blue.

The complex high-relief rim suggests that of "Flower Flange". The pattern was made by the Portland Glass Company. "I almost wish it were not, but I am afraid it is a Portland pattern" says Mr. F. H. Swan, in his new book, "The Portland Glass Company, Portland, Me., 1939.

DOGWOOD



For a short time probably rather late in our glass history patterns were sunk deeply into the body on the side not used for food, and the pattern painted over in several colors, parts left thin or devoid of color, then the whole was gilded and shellacked. However, the results were rather garish and today one finds dishes which previously bore color and gilt scrubbed clear with only the deeply impressed patterns left.

The present pitcher is one of these pieces, in a dogwood pattern with a leafy spray on each side of the lip from bottom to top. The glass is excellent in quality, clear, heavy, thick, and the creamer almost spherical in shape on a wide panelled waist and foot. The handle is applied, bulbous at the base and flattened at the top.

On the underside of the bowl is a 20-rayed star.

3 mold. $4\frac{1}{2}$ in. high.

"Dogwood" was made by the Cooperative Flint Glass Company of Beaver Falls, Pa., probably around 1900 and comes in many pieces.

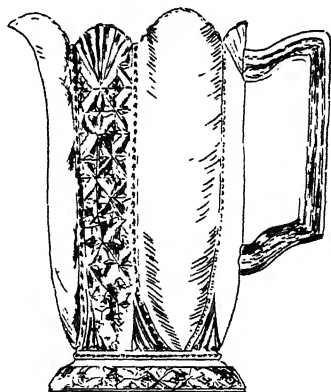
PANELLED DIAMOND CUT AND FAN

Hollow pieces of this pattern are tall, cylindrical, generous in size and while beautifully clear, well executed, with a good resonance, they are tinged a decided purplish. The creamer is tall, with a wide shallow waist and a short rounded base shallow-domed underneath.

The rim is unevenly crenulate to conform to the pattern, and the lip is low. The handle is rectangular in outline, four-panelled, the side panels grooved or threaded.

The body is divided into six wide panels, three plain and three decorated, the plain convexed slightly, the decorated nearly flat. The former are bevel-edged and taper to a point at the waist, while well rounded at the rim, with slight scalloping besides. Separating them from the other panels is a saw-tooth ridge around all sides but the top.

The other three panels carry two vertical rows of high relief diamonds each impressed with a star, with faceted bits between forming stars. At the top of each decorated panel is a grooved fan with fine scalloped upper margin. Below, at the sides of the base are other small fan motifs.



The waist is encircled with a sharp ridge of sawtoothing, and the shallow base carries one band of diamonds and fine cut.

3 mold. 5¾ in. high.

This pattern, while having no generally accepted name is often found in shops, in covered sugar, creamer, tall open compote, celery vase, butter dish, etc.

It was made by Richards and Hartley of Tarentum, Pa., in plain and also fern engraved ware in some twenty-three pieces. It came in clear, amber, canary and blue.

It may also have been made elsewhere.

HOBNAIL, WITH THUMBPRINT BASE



The first "Hobnail" pattern is said to have been made during the 1840's at Sandwich, contemporary with "Bellflower", "Argus", etc.; it was a popular pattern and continued to be made to the end of the pattern glass era.

The first pattern had high solid conical hobs rounded at the tips, and was called "Pointed Hobnail". Many variants were made by different factories, one with ball feet and scalloped rim, one with plain base and fan rim, one with scalloped rim and thumbprint collared base, as well as others later with flattened hobs, blown glass hollow

hobs, and patterns in numerous colors.

The present piece with thumbprint base is one of the later types, dating probably from the Eighties; the hobs are one centimeter in diameter at the top and six millimeters high and the hobs are only slightly smaller at the base of the body.

It is a clear brilliant piece, not heavy or massive like the earliest, and has some resonance. The body is a short cylinder not bulbous through the middle, with an inch at the top clear. The rim is unevenly scalloped and the lip low and smooth. A deep groove separates the upper portion from the decorated, eight horizontal rows of hobs covering the body.

The base is a low curved skirt decorated on the outside with one row of deep oval "thumbprints". The handle carries down each side a similar row of thumbprints. The latter is molded, four-panelled, with two nubs at the top for thumb-grasp.

The entire base of the bowl is covered with deep hobs.

6 mold. 4½ in. high.

This variant of the "Hobnail" family comes in clear, amber and blue, and was reproduced by the U. S. Glass Company in 1898.

A later variation with thumbprint base comes with a band of ruby color around the top, dating from the Chicago World's Fair period.

See Pages 57 and 67 for other Hobnail patterns.

ONE-HUNDRED-AND-ONE



This cleverly-named pattern is well known and deservedly popular. While the glass is not superlative, it is good, clear, brilliant and sharply resonant; however it is rather badly discolored, with blackish. Its partner, "Beaded Oval and Scroll" is decidedly greenish in color.

The pattern belongs to the large artificial family of "Dewdrop" patterns and derives its name from the fancied resemblance of the long slender "I's" and adjacent "O's" to figures, continuous around the body and reaching from rim to waist. The O's are outlined with a raised line, with a row of

beading inside, the center raised in considerable relief.

The body is tapering, widest at the rim and slender at the "corseted" waist, the base only slightly hollowed beneath and nearly flat. The rim is uneven, slightly waved, with low lip and the handle is a long rectangle four-panelled, plain save for the rise at the top for thumb-grasp.

3 mold. $4\frac{3}{4}$ in. high.

"101" dates from the Seventies and comes in clear only, but in a good range of pieces, including a low handled lamp, a rare item found only in a few patterns, such as "Thousand Eye", "Peacock Feather", and a few others.

QUILT AND FLUTE

The present pattern seems to have been made for use as a container for mustard, or the like, for it has a screw-shelf just inside the rim for a cover which must be kept on tight. The glass is little better than window-glass, greenish, bubbly, thick, and heavy.

The body is base-ball size and shape, widest slightly above the middle, on a narrow waist ringed but plain, and with a small nearly flat base with a penny-sized raised area beneath, a character often used on molded pieces to imitate blown pieces with the pontil mark re-fired and made smooth.

The rim flares slightly and has a row of beads standing erect on top, which is continued over the lip as well. The handle is substantial, four-panelled and horizontal on top.

The pattern would seem to be blown if it were not for the conspicuous mold marks, for the quilting and fluting are as sharp on the inside as on the outside, like the old Stiegel three-mold glass. Alternate vertical panels carry graduated diamonds convexed outward and columns also convexed outward over their upper portions. The lower half of each, however, is indented or fluted.

2 mold. $3\frac{1}{2}$ in. high.

This pattern has no counterparts in this group save for the beading on the rim, which appears on a few other patterns.



LOOP WITH DEWDROP



A rather light weight pattern with some resonance but with considerable brilliance is this seldom seen one which dates from the Seventies. The creamer is inverted bell-shaped with a plain waist and low nearly flat base.

Decoration is rather massive and confined for the most part to the upper fourth, making it top-heavy in appearance. The high-relief bars and diamonds resemble the smocking on a little girl's dress, a row of square beads suspended from the lower point of each diamond and reaching to the waist.

3 mold. $4\frac{1}{2}$ in. high.

The pattern comes in clear glass only but in many pieces, including a marmalade jar, a piece seldom made and occurring only with such patterns as "Minerva", "Westward Ho!", "Lion", "Jacob's Ladder", etc., which helps to date it.

It was produced again in 1898 by the U. S. Glass Company. This pitcher was loaned the writer by Mrs. J. L. Hibbard, Grosse Pointe Park, Michigan.

FINE CUT AND FEATHER

The glass of this pattern is of better than average quality, clear, polished, with some resonance, but slightly discolored, tinged with purplish. The creamer is long bell-shaped with narrow waist and base which is low and domed. The pitcher once had a cover as indicated by the shelf inside the plain rim. The lip is high on the sides but lower at the top, and the pattern covers its underside.

The handle is generous in size, four-panelled, with sweep upward at the top for thumb-grasp, the flat upper surface grated; it resembles many others in this group.

The pattern consists of vertical panels running around the body, slightly swirled at the base, each alternate panel clear and decorated. The clear panel is divided into two sections by a row of tiny grating running vertically from near the top to the waist. Each section is convex and this panel is spoken of as a "feather". The alternate panels are flat and filled with "fine cut" faceted stars. All panels are arched at the top, the space between the arches and the rim filled with fine cross-hatching.

3 mold. $4\frac{3}{4}$ in. high.

While this pattern does not appear in glass literature it is well known and fairly common in shops, going by the above name and also "Swirl" although the latter is preempted by another pattern. It is also spoken of as "Prince's Feather". It comes in many pieces, including a berry bowl.

The pattern is massive like those on pages 59, 60, 62, and 65, and is no doubt contemporary with them and all from the same factory.



FINE CUT AND FEATHER, VARIANT



This "Fine Cut and Feather" seems to be a copy of the last, made no doubt by a rival factory after the previous one had become a popular number. The glass of the present piece is not as clear, the margins are sharp and cutting, the handle cruder in molding, the pattern not quite as sharp and the "feather" not as well polished.

Moreover, the slight discoloration of the earlier pattern, a character which does not detract in any way from such good old glass, is missing from this one, which is crystal-clear. The present creamer is somewhat different in shape, being less tapering at the waist with a slightly less flattened base. The rim is the conspicuous point of difference, however, being evenly and coarsely scalloped in the present instance, in the other being smooth and plain. This is true in all pieces the writer has seen.

The lip is much lower here, blunt and deeply indented at the tip. The pattern continues to the rim, the small spaces left between the tops of the arches left plain. In the preceding pattern these spaces are larger, and are filled with cross-hatching, which also appears on top of the thumb-grasp, here missing.

The arches of the pattern are broader in the preceding piece, here sharply rounded. The panels are swirled much more at the base of this pattern and, the spine of the feather or plain panel is made up of good-sized squares here, whereas in the earlier piece the row is made up of tiny almost microscopic squares. The handles of the two are quite different and this pitcher has no cover.

3 mold. $4\frac{5}{8}$ in. high.

This variant comes in many pieces, butter dish, cake stand, spooner, covered sugar with fine finial, plates, relish dish, etc., all with scalloped margins.

DAHLIA

"Dahlia" was made in glass which is beautifully clear, with no discoloration whatever, and with a frosty sheen which adds greatly to its charm. The glass is much thicker than average but light in weight and there is a good resonance.

The creamer is bell-shaped with narrow faintly panelled waist and broad shelved foot with only a slight space beneath. The rim is plain save for a squared rise at the low lip and at the handle. The latter is four-panelled with nub below but otherwise plain.

The lip is trough-like from the front



of the body, and the outside is ribbed or petalled, the fan spreading toward the top from near the middle of the body.

Decoration consists of a wide band through the middle which is fine-beaded as a background, the beading resembling that on the older patterns such as "Arabesque", and unusual on patterns as late as this one. Upon this beading is placed around the middle of the body an undulating spray of flowers and foliage, the large flower single, with a large star in the middle, called a "dahlia". Smaller flowers include "rosebuds" and open looped forget-me-nots such as appear on many other patterns, such as "Sunflower", "Scroll with Flowers", "Ribbed Forget-me-not" and many others.

The foliage is far from that of the dahlia and resembles tea-leaves or willow leaves.

3 mold. $4\frac{1}{2}$ in. high.

"Dahlia" dates from the Eighties and resembles "Flower Pot" in many respects, rim, dewdrop, background, ribbed lip, low relief heterogeneous flowers, open forget-me-nots, etc. It also resembles "Primrose" and there is no doubt that all these named patterns were drawn by the same artist working at Sandwich, the known origin of some of them.

The pattern comes in clear, amber, vaseline and blue, in ascending scale of prices, and in many pieces, including two mugs. Not all the pieces are found in all the colors. It is still moderate in price.

GROUP SIX

The patterns listed here represent the last stage before the complete abandonment of the hollow domed base; hereafter all the pitchers have flat bases, resting on a shallow rim with the flat base of the bowl touching the surface beneath.

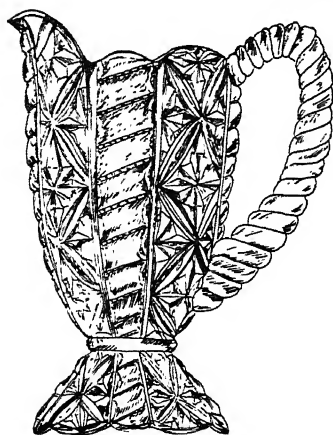
While these patterns may not all be contemporary, for the most part they represent patterns made at the very end of the Sandwich and New England Glass period, viz. 1888. A few, like "Moon and Star", go back to the Seventies and others belong to the early Eighties.

The scallops on the base gradually changed to short legs, and finally to stout heavy ones like those of "Picket" and "Grasshopper", even with a massive pedestal "Old Man of the Woods". The ridiculous was reached with "Classic" and the later "Lily of the Valley" (See Lee, Pls. 97 and 126).

Shapes change from bell-like through cylindrical to square and rectangular with the tall grotesque urn on a heavy "castered" pedestal base "Etched Fern". Designs become as meaningless—a picket fence, bearded heads as feet, grasshopper clambering up the side, furry lion feet as buttresses down each of the four corners, etc.

However, while some patterns are attractive, many are dull and prosaic, and some positively revolting to modern tastes, still all are interesting historically as graphically depicting the taste of the Victorian "age of horrors".

LACY CABLE



Pieces in this pattern are massive, thick, heavy, with a high sharp resonance. While the quality of the metal is superior, the glass is tinged with color. The creamer is a long bell-shaped piece tapering to a narrow ringed waist, the very sloping base decorated on the outside with the pattern of the bowl.

The handle is a beautifully twisted heavy cable of the molded type, not applied as might be expected. The rim is unevenly scalloped and the lip high, decorated to the tip.

The decorative motif consists of vertical panels separated by high relief sharp narrow ridges. Alternate panels are alike around the entire body. The plainer are in very high relief, and consist of plain short diagonal bars separated by tiny deep-set sawtoothing. The other panels are heavily decorated in the same high relief, heavily ribbed four-petalled flowers or stars, their tips touching, and the interstices filled with faceted bits forming stars.

2 mold. 6 in. high.

This pattern is either of the Sixties or a later pattern simulating the earlier types; from many details the writer believes it an original, early pattern, put out at the time the "Cable" patterns were issued (1866), to celebrate the same event.

While it seems to be almost unknown and nameless, the writer found two pieces, creamer and sugar bowl, in different parts of the country and differing considerably in details. The creamer is tinged with tan, while the sugar is greenish; the latter is heavier, and the glass of the edge of the underbase is one-half inch thick! They were no doubt rival patterns, one a copy. The sugar had a cover but the creamer did not.

BARS AND BUTTONS



The present creamer is beautifully clear, smooth-margined, brilliant, without discoloration, and with a good resonance. It is bell-shaped flaring at the top with a wide flat base which is set on a stand with flaring sides and scalloped margin.

The pattern in high relief consists of diagonal rows of square blocks, each alternate block made of two half-cylinders side by side placed at right angles to the cylinders in the adjacent square. Scattered about are a few flat eight-sided "buttons" with bevelled edges.

The rather heavy pattern is carried over the lip, making it clumsy in appearance. The slender terete handle is applied and turned under at the top with a tab. The under side of the base has a beautiful star in high relief.

4 mold. $4\frac{1}{2}$ in. high.

This hitherto unnamed pattern is frequently seen in shops in several pieces, sugar bowl, celery, butter dish, etc. and would seem to date from around 1890, perhaps somewhat later.

PEACOCK FEATHER

The name "Peacock Feather" is applied to two patterns, an 1830 Sandwich ware of fine quality and now scarce, and to a pattern of the Eighties which is heavy, thick, not clear, considerably discolored, but with some resonance. There should be no confusion in the two patterns.

The creamer of the later pattern is a squat barrel-shaped piece with a broad waist and placed on a scalloped base. The rim is broadly scalloped and the lip high. There is a shelf inside the rim for a cover, which is missing. The molded rather rounded handle curves upward sharply with a thumb-grasp, and down the back is a row of fine "feathering".



The pattern consists of vertical panels all alike around the body each made up of an upper "eye" portion in high relief beaded on the margin, with a stippled indented center also surrounded by a row of beads. The lower portion of each panel is herringboned in good relief to simulate the vane portion of the feather, the ribbing carried through the waist to the margin of the base.

3 mold. $4\frac{1}{4}$ in. high.

The pattern comes in clear glass only but in many pieces, including a very unusual one, a squat handled kerosene lamp. The pattern is collectible and modest in price. It is attractive save for the poor quality of the metal.

JEWEL WITH DEWDROP



This is one of the most pleasing of the patterns of the Seventies, the many curves of the clear brilliant colorless glass affording a pretty play of light. A set of this ware is charming, as those who own it fully realize.*

The creamer is barrel-shaped, with nearly straight sides and low scalloped rim and scalloped base. It is divided into vertical panels, alternate panels convexed in high relief and plain save for scrolling top and bottom. The other panels are flat, stippled and decorated with oval jewels in high relief, the central

one large and long, the others nearly spherical, these panels also scrolled top and bottom.

3 mold. $4\frac{1}{4}$ in. high.

The pattern comes in clear only but in a good range of pieces including toothpick holder, a cup, etc.

It is very similar to "Jewel with Moon and Star".

PANELLED AGAVE

The little creamer shown here† is unique in its slender bowl tapering gradually from rim to waist like a modern parfait glass. This particular piece is in thick heavy opaque caramel slag. The rim is wavy with just underneath a rather wide band following the wavy rim made up of short vertical ribbing like that on "Ribbed Forget-me-not" and "Daisy and Bluebell", etc. The waist also is decorated with a "corset" of fine ribbing which extends to the margin of the scalloped base which is domed beneath. A vertical bar of fine herringbone ribbing extends from near the top to the waist at intervals around the body, each bar raised and tapering at the lower end.



* Drawn by courtesy of Mrs. Cora Bradshaw, Port Huron, Michigan.

† Courtesy Mr. George Jones, Oberlin, Ohio.

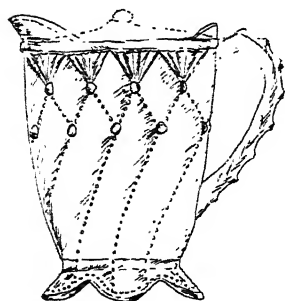
The three panels thus formed on the body each carry the same decorative motif, in high relief, consisting of a half-spherical nub with long tapering foliage curving upward, foliage which resembles that of the Century Plant or Agave (*Aloe americana*), some species of which are smooth margined rather than spiny, although the fine beaded margin may be regarded as spines.

The handle is round in cross-section, plain and applied. The pitcher had a cover, which is missing.

3 mold. 5 in. high.

The pattern is often seen in caramel slag in covered cracker bowls of several sizes, high open compote, berry bowl, saucer, etc.

CORD DRAPERY



This dainty little pitcher is similar in shape and quality to a host of other patterns; it is light in weight, none too clear, slightly greenish in color. The inverted bell-shaped bowl rests on a scalloped base, the scalloping not repeated on the rim, which is plain, horizontal, and ringed. There is a shelf inside for a cover, missing.

The short thickened lip seems to be an afterthought. The oval handle is molded but rounded, with curved notches cut out down the back. Pattern consists of diagonal rows of beads running from near the top to the edge of the base, smaller at the base running in one direction only. There is a large bead at the top of each row, and above this is a fan reaching the rim, where the ends of all the fans touch each other.

An inch below this large terminal bead on each diagonal, is another large bead, and from this there runs a line of small beading to the next top bead, thus forming a zigzag around the body below the fans. There is a row of beading around the scalloped margin of the base.

3 mold. 4½ in. high.

This pattern, in clear, amber and blue, seems to belong to the mid-Eighties; it is similar to many others listed here. The fan at the top is similar to that of "Beaded Fan", "Festoon", "Loop and Diamond", etc. The beading is similar to that of "Festoon", etc., the ring around the rim like that used on "Festoon", "Sunflower", etc. and the rise at front for diminutive lip and at the back are similar to that of many other patterns. The handle is not identical with any other in this group.

The name of this pattern is given by S. T. Millard, in his book on "Goblets", Kansas City, 1939.

DAISY AND BUTTON, PANELLED (SINGLE SCALLOP)



The present pattern is one of the better known of the many "Daisy and Button" variants. It is shown on Lee, Plate 169, upper row, and called "Panelled D & B". However, the pattern by the same name on Plate 171 is different, having two scallops at the top of the decorated panels instead of one, as in the former, and as on the present illustrated creamer. Hence the writer is taking the liberty of calling this one "Panelled D & B, Single Scallop".

This pitcher is a beautiful piece of glass, rather thick and heavy, clear and brilliant, the multitude of fine-cut faceted

diamonds and rose-like buttons giving the effect of a beautiful piece of old rose-point lace.

The shape is deep, bell-like, nearly cylindrical, slightly bulgy near the bottom, with a narrow waist, resting on a deeply scalloped or cut base. There is a fine plain 36-rayed star on the bottom of the bowl. The rim is scalloped to correspond to the pattern, the narrow plain fluted panels having deep V's at the top, the wider, decorated panels with higher double scallop.

There are four wide and four narrow panels around the body, the pattern carried into the lip with a band of vertical ribbing at the top. Each wide panel carries down the center a row of fine large high relief daisies or rosettes, with smaller faceted buttons and fine cut on the sides, each panel carried through the waist to the margin of the base.

The handle is large, applied, flattened at the top with a turned-under tab.

4 mold. 4¾ in. high.

All the "Daisy and Button" patterns come in the whole range of colors, amber, vaseline, blue and apple green in ascending scale of prices. All command high prices and are very popular, although by no means scarce. This is one of the finest of the whole set.

The pattern was popular and copied in many factories in innumerable variations. George Duncan and Sons called their pattern "Ellrose"; sometimes the plain verticals are amber painted.

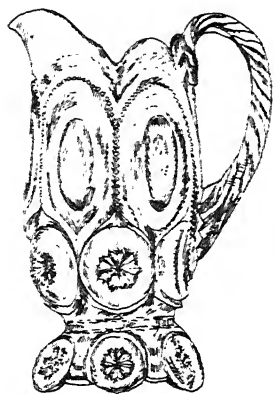
MOON AND STAR

This pattern is too well known to be described here in detail; it is made of fine, clear, brilliant glass and has a fair resonance. The deep cylindrical body is set on a sloping base deeply concaved beneath and decorated with quarter-sized rounds in very high relief like those on the lower half of the bowl, all stamped deeply with ten-pointed stars.

The handle is applied and corrugated.

4 mold. 6 in. high.

This pattern dates probably from the Seventies but was made over a long period. Its original name in the Sandwich factory was "Star and Punt", later called "Bull's Eye and Star", "a series of orbs with a star



in each". The present name is a less appropriate one.

The pattern comes in clear glass only but in a wide variety of pieces including at least six compotes, one of them of huge size. These unusual pieces occur: cheese dish, egg cup, salt, half-gallon "jug" and oblong preserve dish.

It was made by Adams and Company of Pittsburgh under the name "Palace".

Several variations exist, often with color added later, one, made in Findlay, Ohio around 1905, going by the name "Moon and Star with the Eye Winkers".

PLAIN SCALLOPED PANEL

Panel patterns are legion, especially during the late period, and are difficult to differentiate and to name descriptively. This one differs from the many others in that the panels are flat and wide, and are scalloped at the bottom as well as at the rim.

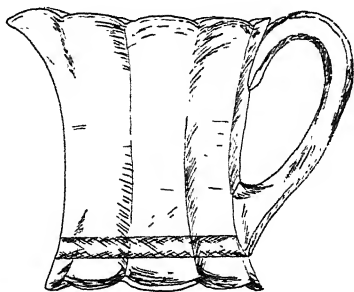
The glass of this pitcher is exceptionally fine, thick, heavy, beautifully clear, well polished but with a soft waxy texture, and with considerable resonance. However, there is no doubt that it is late, belonging to the 1890 period or even later.

It is a large low piece narrowest through the middle and flaring toward both top and bottom, rim and base of approximately the same diameter. Eight broad panels of nearly even width throughout are broadly scalloped with soft smoothed bevelled edges.

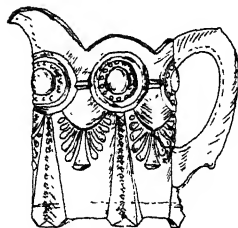
The lip is low and the molded handle four-panelled but with soft, rounded margins like those of the panels. The base of the bowl part is very thick— $\frac{1}{4}$ inch, and there is no star beneath.

2 mold. $4\frac{1}{2}$ in. high.

This piece belongs no doubt to a small set.



BEADED BULL'S EYE AND DRAPE



This is the individual creamer size of a rather massive pattern not described in the literature, but which probably comes in many pieces. The little creamer is heavily buttressed, like "Panelled Thistle" and "Buttressed Sunburst", the bases projecting as feet. Each buttress is a half prism, graduated from the small upper end to the larger base, and is sawtoothed down the central spine. At the top of each is a large round bull's eye in high relief, made up of concentric circles depressed, beaded, and bevelled, each connected with its

neighbor by a horizontal bar. Suspended from the lower half and connected with the adjacent one is a drape in good relief with raised loops spreading from each.

The rim is curved to match the bull's eyes and the lip is high and plain. The molded handle is four panelled and bracketed at the base.

3 mold. $3\frac{1}{8}$ in. high.

BEARDED HEAD



The pitcher illustrated is the water pitcher size of a pattern which was made in exceptionally fine quality glass, with soft waxy texture, mirror polish, smoothed margins, and slight brownish discoloration which characterizes much of the superior Irish glass. However, there is no doubt that this is an American pattern for it also comes in a metal which is decidedly inferior, crystal-clear, but with sharper margins, some waviness, and the appearance of being brand new. The older has the hollow resonance which characterizes "Flower Pot" and "Etched

Fern".

The design of this pattern also is superior and all the details beautifully executed. The rim is complicated with many slopes, the body tapers to a narrow waist and spreads to a bracketed base with the same curves as the rim. The four-square handle is nicely curved.

The use of bearded heads is rather incongruous with the rest of the pattern, but all are beautifully modelled, no doubt from life and represent an individual rather than a stylized head as used on "Old Man of the Woods". The face appears five times, under the lip, on the back of the handle, and thrice as low feet, the first correctly proportioned, the second long and narrow, the last three broad and shallow.

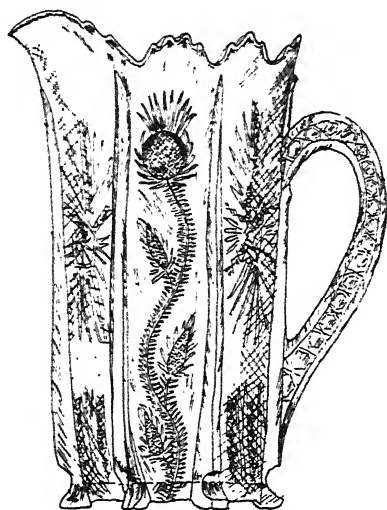
The plain body is divided artificially into panels by three half prisms ending below as acanthus foliage just above the three basal heads.

3 mold. $8\frac{1}{2}$ in. high.

The pattern comes in clear only, in open sugar bowl, spoon holder, butter dish, creamer, sauce dish, berry bowl, water pitcher, and no doubt in many more pieces, the salts having four heads. The pattern is sometimes called "Viking".

Who is the man so beautifully modelled under the lip? One says the dreamer "Don Quixote", another thinks it might be Stonewall Jackson, the Civil War headgear, the stylized mustache and beard, the high cheek bones and straight nose, and the "blue" eye comparing favorably with photographs of that fallen hero of a few years before. However, who can say?

PANELLED THISTLE



This is the milk pitcher size of this well known pattern, the creamer being identical save for the length of the cylinder and of the thistle stem and sun rays. The glass is thick and heavy, flawless and without discoloration, and it has some resonance.

The pitcher is a straight-sided cylinder with heavy half-prism buttresses from almost the rim to the many stout feet, which divide the body into panels each alternate one carrying a long sinuous spiny thistle stem cut deeply rather than embossed. At the top is a deeply cut flower head with rays and cross-hatching. Buds on short stems spring from the main stalk. Alternate panels contain sunbursts with pentagon daisy-impressed centers and long deep-cut rays. At the base of each of these panels (in the milk

pitcher) are more sun-rays.

The rim is doubly crenulate, almost saw-toothed and the lip is plain. The ornate terete molded handle carries on each side a row of buttons in rather low relief.

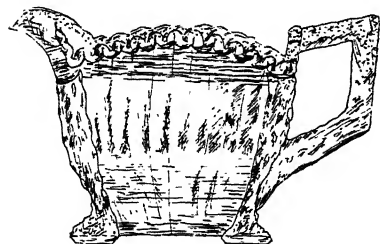
The base of the bowl is impressed with a large composite star.

3 mold. 7 in. high.

"Panelled Thistle" is deservedly popular and comes in many easily found pieces, including a vinegar cruet, sherbet cup, and toothpick holder. There are three pitchers and a lovely low square covered compote on short legs.

The pattern dates probably from the later Eighties. There is an earlier "Thistle" pattern dating before 1864, with a band of small thistle heads rather than an over-all pattern. "Late Thistle" is similar to "Panelled Thistle".

LION'S LEG



The above may not be a "pretty" name for this pattern but, at least, it describes the most outstanding feature, the four long curved animal legs with flattened "paws" as feet. The legs are knobby like clumps of matted fur.

The creamer is heavy, squat, bulging and square, much wider at the top than at the constricted base. The rim of each side of the square

is broadly arched and crenulate to correspond with the "ribbon candy" meander just below. The lip curves outward from the rim and is broad and low. The handle is squared, terete in cross-section, and knobby like the buttressed corners.

All four sides are alike, each panelled vertically inside in narrow convex waling smaller toward the base. On the outside, the upper portion within the broad arch is fine lined horizontally, below which is an inch-wide plain smooth panel. The basal inch is cross-lined like that above the plain portion.

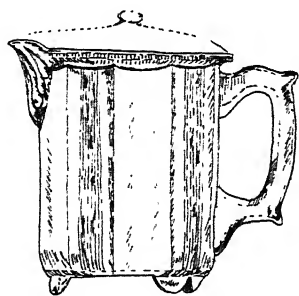
On the underside of the base is a plain squared 20-rayed star.

4 mold. $3\frac{1}{4}$ in. high.

Thus it is seen that the pitcher carries a multiplicity of designs but there is one more outstanding feature, it is colored a sickly vaseline-greenish with a yellowish-cream milk-glass opaque rim, lip and upper handle. It also comes in a deep blue of unattractive hue, and may occur in other colors, but is not difficult to find in the above colors in creamer and sugar. Other pieces may be found.

The pattern, like "Inverted Thumbprint", is a molded adaptation of blown glass, and thus is dated as contemporary or slightly later than 1885. The meandering ribbon and the corner posts simulate Venetian blown glass decorations added later to the body.

CLEAR RIBBON, VARIANT



The small cylindrical creamer illustrated here is light in weight, clear, with no discoloration, and with some resonance. It is set on three ridiculously small rounded feet which barely hold it from the surface beneath. The rim slopes sharply outward, nearly horizontally and carries underneath a band of fine ribbing. The pitcher had a cover which extended over the little lip as well. The lip is decorated underneath with a fan-shaped petaloid pattern like many of its contemporaries.

The handle is four-panelled, oval, with a tiny scallop at the top and another near the bottom. The body is divided vertically into nine broad flat panels as wide at the bottom as at the top. Alternate ones are plain and decorated with seven fine close-set lines. The base carries a large plain 24-rayed star.

2 mold. $3\frac{3}{4}$ in. high.

"Clear Ribbon" (Lee, Pl. 70) is one of the latest of the "Ribbon" patterns and this one is obviously a copy or adaptation of that pattern; in the latter a plain panel alternates with two reeded ones, while in the above a single reeded panel alternates with the plain. Details differ also and this pattern dates no doubt from the 1885-1895 period.

FLOWER FLANGE

While this pattern does not appear in the literature, it is well known by the above name and comes in two sizes of creamer, of which this is the smaller yet not an individual creamer. Each is found in a light yellow (neither canary nor vaseline), a deep muddy amber, a dark bottle green



and in a caramel (also called cinnamon slag).

The fat-bodied little piece here shown sits on a fancy scalloped base from which three larger scallops extend as supports. Each of the three has a large oval jewel on the top surrounded by tiny beads, and the whole base is embellished with scroll-work.

The rim is deeply scalloped with eight five-petalled daisies surrounded with scrolling but the low lip is plain. Below the flower-flange is a horizontal row of fine reeding, the lower border a meandering line. A similar row of reeding surrounds the lower two-thirds of the bowl, with meandering upper border. The space between the two is left clear. Near the front on each side is a long massive bracket in high relief with a tiny leaf pattern. Near the back of each side and in front are three ovals with high relief borders, inside of which is an oval jewel with tiny bead border like the ornament in the feet. Around the waist is a chain of large beads.

The handle is terete, with a corrugated spread at its base in imitation of the ribbed applied handles. The pitcher once had a cover, missing.

3 mold. 4 in. high.

This pattern was made by the Indiana Tumbler and Goblet Company of Greentown, Ind., and called "Dewey" to celebrate the Admiral's entrance into Manila Bay. The date is obvious.

FROSTED FLEUR-DE-LIS

This creamer represents the larger size of a pattern very similar to the last, which comes in two creamers, having the same type of base, beaded waist, and unusual rim as the last. However, this one comes in a lighter weight glass, one not as massive for its size, and in a lighter shade of the unusual deep bottle green and deep muddy amber which characterizes the last.

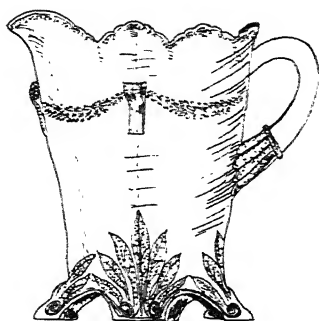
The present pattern is much less ornate than "Flower Flange", the large oval jewel in the foot in lower relief and devoid of the scrolling of that pattern. The rim, too, is in lower relief, with shallower scalloping, and the plain terete nicely shaped molded handle has no ribbing at the base.

The body of the pitcher is entirely frosted in tiny indented circles, a feature of much of the earlier glass but less common in patterns so late. The underside of the lip is frosted to the rim and carries the pattern embossed on the frosting also, viz. large open stylized fleur-de-lis flowers scattered over the body.

3 mold. 5 in. high.



SWAG WITH BRACKETS



Although a more unattractive pattern could scarcely be conceived as judged by present-day standards, still this pattern is far more interesting historically than many a more pleasing one; we may not like it but no doubt it was considered the height of elegance when it was made.

The creamer, with its four bracketed feet, its leafy swags suspended from stiff "wooden" brackets, the profusion of gilding (indicated by stippling), the sickly greenish-yellow color, all are as definitely dated as was the scroll-cut walnut furniture, the marble-topped center-table and its green tapestry tasselled cover, and the prism-encrusted dining-room lamp which was pushed up on long chains when not in use.

It was the era of green plush dressmaker's models with bustle and voluminous draped skirt, with whalebone stiffened basques and huge sleeves, with hats built high and topped with clusters of ostrich tips, of long bear's fur capes and mink tippets—it was the middle Eighties.

The present creamer is narrowest at the base of the body, flaring out with almost straight sides to the wide doubly crenulate rim, the pitcher being oval at the top, slightly deeper than it is wide. The base consists of four spreading ungainly legs arranged in a square, each with scrolling at the base and a large spreading leaf-motif above in gilt. In profile, the foot resembles a fox's head, with scroll for the eye, the long sharp base for nose, and carrying an Indian's war-bonnet at the top.

The decorative motif on the body is architectural rather than suitable for so fluid a medium as molten glass—three stiff brackets near the top acting as supports for long leafy swags suspended between them. The swags are seemingly made of tiny paper curls rather than any recognizable foliage.

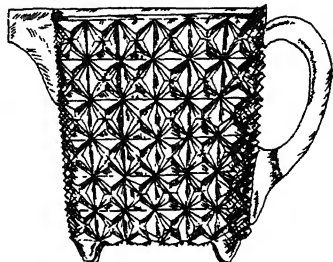
4 mold. $4\frac{1}{2}$ in. high.

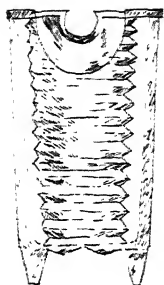
The pattern was probably made in many pieces and in several colors. The handle is similar to that of "Flower Flange", the basal leafage like that of "Loganberry and Grape", etc. The general pattern is heavy with unrelated motifs like that of "Flower Flange", etc.

FLATTENED FINE CUT

This creamer is a piece of the Eighties, as indicated by the light weight glass and the over-all fine cut pattern. The glass is rather thick, none too clear, and is slightly off-color; however, it has some resonance.

The creamer is flattened and rectangular on the sides and ends, the latter half the width of the sides. The sides slope slightly to the base, which sits on four small inadequate feet. The rim is horizontal and rather thick with a low clum-





sy trough-like "spout". The handle is small, round in cross-section, and plain.

The pattern covers the sides and consists of uniform small faceted stars in good relief, while the ends carry a different pattern, a washboard effect also in good relief.

2 mold. 4 in. high.

This pattern comes in canary and probably in other colors as well as clear. It comes in many pieces, which are frequently seen in shops and are still inexpensive.

Patterns similar to this go by the general name of "Fine Cut", although this one differs considerably from the pattern of that name; because it is abundant and apparently has no general name, the writer is calling it "Flattened Fine Cut" to differentiate it from others.

FLOWER POT



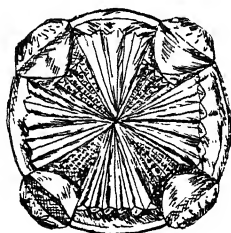
The pitcher illustrated is the milk size, the glass being thick but very clear with a mirror-like polish and soft waxy texture. The color is not good, tinged brownish, and the pitcher has a hollow sound when struck. The shape is unusual, the body a high rectangle on the side and square in cross-section. It rests on four absurd little feet highly impracticable. The rim is straight across and the lip very high and blunt. There is a sharp rise also at the handle.

The base of the body is flat, with a beautiful complicated star pattern beneath. The molded handle is generous in size, four-square, with a squared projection

at the top for thumb-grasp decorated with a few beads in a row.

The corners of the body are rounded off, and undecorated, leaving large rectangular panels on the sides which are filled with tiny beads arranged in horizontal and vertical rows as a fine screening, a background similar to that used on "Dahlia", "Arabesque" and a few other patterns. On this background is placed in relief a large urn or "flower pot", with handles, from which springs a single tall plant with two long sword-like leaves and a central stem carrying a single rose, two tulips and two forget-me-nots, with small willow-like foliage.

2 mold. 7 in. high.



The pattern of the late Seventies or early Eighties comes in clear glass only and in relatively few pieces—sugar bowl, spoon holder, platter, three pitchers, butter dish, one open compote and sauce dish although other pieces may still be discovered. The pattern also goes by the name “Potted Plant”, a more appropriate name. It is none too plentiful.

The shape, quality of glass, character of the corners and the elaborate figure on the base are all comparable with those of “Etched Rectangle”.

INVERTED THUMBPRINT, OVAL PRINTS



The general type of “Thumbprint” glass covers many different types of glass, molded and blown, with spots of many sizes and shapes, with flower forms, ribbons, moire effects, etc. of self color or different blown in, of many different colors and color combinations, even with the use of precious metals for brilliance.

The present creamer is a molded piece simulating the blown type, the three short corrugated feet showing definite mold marks and the small circle bevelled with corrugations on the base is an imitation of the ground-off pontil mark of blown pieces.

The glass is thick, heavy, clear, with oval prints on the inside. It is clear canary in color with greenish high-lights but not so-called “vaseline” glass. The long ovoidal body is widest below the middle and rests on three short stout feet. The corrugated handle of self-color is applied, with tab under the top.

3 mold. $5\frac{1}{2}$ in. high.

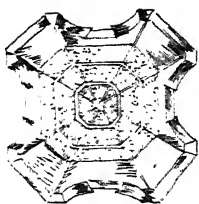
This type of glass became popular during the mid-Eighties, a little later almost supplanting the pressed types because of the glowing color and free-flowing forms. For other pieces, see the last two patterns in this book.

PICKET

One likes to think that an artist in walking to work at the Sandwich factory passed pretty little Cape Cod cottages along an elm-lined street, each with its whitewashed picket fence, and being hard up for a design that day used the fence. However incongruous the motif, the result is a pattern which is lifted from the ordinary by the delicate stippling giving a cool frosty appearance to the set.

The glass is rather thick but light weight, it is crystal-clear but has little resonance. The creamer is square in cross-section with the corners flattened





the width of two narrow "boards", and the lip and handle set on corners rather than in the middle of a side, as usual.

The pattern consists of uniform narrow boards around the body, reaching from top to bottom of the bowl, each "board" stippled very finely with a very slight horizontal ribbing, and separated from its neighbor by a narrower clear area set in slightly. Each "board" is rounded, at the top and squared below, and

there are three horizontal straps around the outside of the fence slightly raised, with a square-headed "wrought iron nail" in each upright.

The lip is an inch wide at the end on the outside and the molded handle is long and rectangular, four-squared, and decorated with short stippled bars with rounded ends and fastened to the background with cross-pieces set with nailheads.

The base consists of four inch-wide legs set diagonally on the four corners with bracketing continued part way to the adjacent one. The legs are devoid of pattern or stippling. On the underside of the bowl is an octagonal pattern with crossbars and stippling.

4 mold. 5 in. high.

"Picket" comes in clear only, in a good range of dishes including at least five compotes. Stemmed pieces have high standards and round bases. While the pattern dates from the Eighties, it is rather plentiful and still inexpensive perhaps because of its exotic pattern.

GRASSHOPPER

The patterns from here to the end of Group Six represent the nadir of our pattern glass designs and no doubt contributed considerably toward the swing away from all pattern glass to the newly introduced blown glass in glowing color but for the most part nearly devoid of pattern.

The present pattern is known to dealers by the above name, which seems to be incongruous from the creamer alone; however, other pieces carry a life-sized locust with folded wings walking up the side. The creamer is a large cylinder set on three high stout feet. The lip is ugly in shape and trough-like from the top of the cylinder.

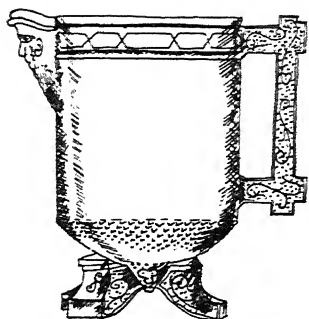
The handle is ornate, and nicely shaped, a long oval, round in cross-section, with unusual thumb-grasp, a spray of tiny flowers near the top, and a ring around the basal portion. The feet are scrolled, with a harp design just above, with a spray of holly foliage and berries on the body above.

3 mold. 5½ in. high.

The pattern is also called "Locust" and comes in the clear in some forty pieces. The sugar occurs both with and without feet, and with three insects.



OLD MAN OF THE WOODS



This pattern is characterized by the head of a bearded man which appears under the lip in more than half relief, and by the pedestal base. The glass is good, fairly heavy and thick, with a clarity demanded by a pattern with most of its surface undecorated; there is no discoloration and it has a little resonance.

The bowl of the creamer is a large cylinder with a flat rim and dome-shaped base, the bowl of the base coming to a point inside. The rim carries a band of rectangular figures like that used on "Two Band", and the rectangular flat panelled handle is almost identical with that of that pattern, having as decoration leafy scrolls on a stippled background.

The rounded portion of the base of the bowl is decorated with "shark's-teeth" graduated in size to tiny dots at the bottom. The massive tri-partate pedestal beneath is more appropriate to a marble foundation than to a fluid medium like molten glass.

2 mold. 5½ in. high.

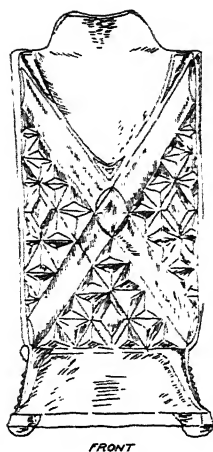
This pattern also goes by the names of "Santa Claus", "Neptune", and simply "Old Man"; while it is frequently seen in shops, it is said to be rather scarce and comes in only a few pieces. None come in color, but sometimes the pedimented base, handle and spout are dipped in acid and given a soft satiny effect like that used on "Westward Ho!" It dates possibly from the early Eighties.

CROSS BAR AND FINE CUT

The above name is known to dealers for a pattern occurring in a few pieces, goblets, water pitcher, sugar bowl, creamer, and possibly a few more, but by no means common. The writer has not seen the larger pitcher, but if it is as unwieldy as the creamer and goblet, it is no wonder the pattern is rare and had little sale.

While the details and quality of the glass leave nothing to be desired, the shape and clumsy base detract radically from the whole. The creamer is a large piece, square in cross-section, with long flat rectangular sides with a rounded base, and ends which curve in at the base. The sides are decorated with a simple machine-etched spray of foliage called "fern





leaves", while the ends carry quite a different motif, as seen in the second figure, a pattern in rather high relief of waffles and fine cut with large rounded cross-bars from top to bottom.

The lip is trough-like and clumsy and the large applied handle is turned under at the top. The base is curious, never repeated on another pattern (to the writer's knowledge); from the side it appears to have four curved and "castered" legs but from the end it is seen that there are instead two long curved sheets with simulated legs at the corners.

4 mold. $6\frac{1}{2}$ in. high.

The pattern is also called "Etched Fern and Waffle". The writer called it "Etched Fern" in the first edition of this booklet but has learned since of the much older appellation, "Cross Bar and Fine Cut", for the pattern occurs very often with the fern omitted

GROUP SEVEN

This group includes pitchers which do not rest flat on the base of the bowl but which have a small shelf, which, however, is reduced to the minimum; it is the last stage between the tall standard and the complete absence of a support. There are two exceptions to this generality, "Grape and Cherry" and "Feather", having deep skirted bases but from other characteristics prove that they belong as placed.

Many of these pitchers once had covers and a few are shown with them intact but the covers being small and fragile were promptly broken and very few are to be found today.

Decoration runs the gamut but many more are geometric than botanical and occur in high or exceptionally high relief.

Practically all date from the 1890 period and later although a few may be a decade earlier.

DAISY AND BLUEBELL



A dainty pattern is represented by this creamer, the glass of medium weight but rather badly discolored, and wavy. The pitcher is inverted bell-shaped, with broadly scalloped rim and low lip, a narrow band of vertical ribbing following the line of the scallops around the bowl, save that the lip is clear.

The handle is large, round in cross-section although molded, with a small thumb-grasp.

The base is unusual, two broad shallow shelves one superimposed and slightly smaller than the other, the upper carrying a pretty pattern of stippled foliage all pointing downward.

The body of the pitcher is divided into wide flat panels, bevel-edged and arched top and bottom, alternate ones alike. One set carries a pattern in low relief

of large plaitain foliage at the base with stippled daisies on long stems above; the other set with similar stippled basal foliage and lily-of-the-valley flowers on long stems.

3 mold. 4 in. high.

The pattern comes also in sugar, spooner, and covered butter dish. It seems to date from the late Seventies for it is similar in details to patterns of that era; the ribbed band around the top is similar to that on "Ribbed Forget-me-not", the coarse plaitain-like stippled foliage like that of "Sunflower", the lily-of-the-valley spray like that of "Wheat and Barley", etc.

CANE MEDALLION

The creamer shown here has a cover, one of the few instances when that piece is not missing. There is a shelf deep inside the rim to hold it. The creamer is obviously late, dating from around 1890, for it carries a daisy-and-button motif on each end.

The glass is only moderately good, slightly wavy and discolored but thick and heavy and with some resonance.

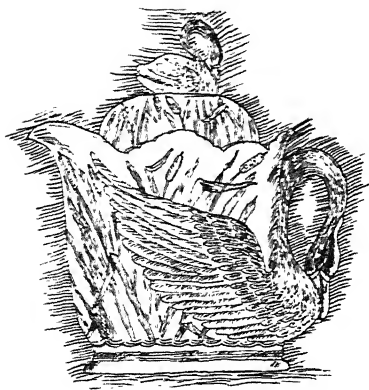
The pattern consists of four large oval panels, those on the sides filled with cane pattern and the end ones with diminutive daisy-and-button. Each panel is outlined with deep bevelling and a line of sawtoothing. The high domed cover has a medallion on each side to match the cane ones and end panels to match the daisy-and-button motifs. The finial is a spherical knob with a squared bar running through it lengthwise, a maltese cross on each side in raised faceting.

4 mold. 3½ in. high.

This pattern is rather common, with or without the cover. It may occur in milk glass and possibly in color and seems to belong to a small set rather than to a general range of dishes.



LATE SWAN, MILK GLASS



One of the most beautiful patterns in our whole range of pattern glass is this realistic snowy swan amid the rushes. The arched neck forms the handle and the cover is almost identical with the body, a swan preening its feathers as finial resting on a domed bed of cat-tails.

All parts are in high relief.

2 mold. $4\frac{1}{2}$ in. high.

This pattern is similar to the last in shape and date and it is often seen in shops in either milk glass or turquoise opaque glass. It is stamped inside the cover with a "2".

There are several "Swan" patterns, the one shown on page 63 probably the first. Another late pattern has a large bird in good relief on each side of the creamer which comes in clear and a deep transparent blue.

GRAPE AND CHERRY, MILK GLASS



While this and the next pattern do not fit into this group with reduced bases, still they belong here from their close relation to the surrounding patterns. Each has a similar number on either the base or underside of the cover, a raised "2" or "3".

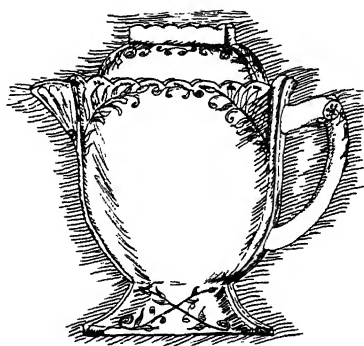
This piece is shaped much like the others, oval, with plain narrow ends and broad decorated sides. A rib near front and back carries a pattern of beads, which extends through the waist to the margin of the deep skirted base. The panel on one side carries a realistic spray of cherries with twig and foliage in high relief, on the other a cluster of grapes with two leaves and tendrils.

The domed cover is decorated on the sides to match the panels on the body and for finial has a realistic split twig on two sloping standards. The handle is unique.

2 mold. $3\frac{1}{2}$ in. high.

This pattern comes also in covered sugar and it may also come in opaque turquoise, like the last.

FEATHER, MILK GLASS



Another of the group with domed covers is this nameless pattern with a gilded "feather" or fern leaf in the top corners of each side. It is rectangular in shape with flat sides tapering to a broad waist, the corners rounded and ribbed. The base is deep and flaring, ribbed down the corners and "feathered" on the sides.

The lip has a fan-shaped petaloid pattern like that of many patterns of the Eighties, with a raised circle at the base. The rim is evenly scalloped on the sides and raised at the back. The handle is round in cross-section, decorated with a scroll and line of foliage down the back.

The domed cover is rectangular at the base and at the top, with a row of raised scalloping like a low fence in place of a finial.

3 mold. $3\frac{3}{4}$ in. high.

There is a covered sugar bowl to match but like the others of this group, probably no other pieces. It, too, may come in turquoise.

The feathers are sometimes found gilded, sometimes not.

TEARDROP AND TASSEL



This pattern belongs to the so-called "Jewel" family, an artificial family for patterns with large raised teardrops or ovoidal bosses often surrounded with beading. This pattern comes in a glass which is mediocre, dingy, wavy, thick, but with some resonance.

The creamer is barrel-shaped with a wide waist and short base. The rim has a row of beading on the top, like that of a few other patterns, such as those on pages 61, 66 and 68, etc. There is a shelf inside for a cover. The lip is low and plain and the handle is plain save for a corrugated spread at the base, similar to that used on "Flower Flange", "Swag with Bracket", etc.

The waist carries a horizontal row of beading. The pattern consists of leafy swags suspended at intervals from the rim and crossing each other in the middle of the body. At each crossing is suspended a large pointed dewdrop-shaped jewel in high relief surrounded with fine beading, outside of which are tiny scattered veined leaves. Alternating with the teardrops and hung from the tips of other swags are small tassels. The space inclosed by the crossed swags is filled with stippling and a band of stippling surrounds the base of the bowl.

4 mold. 4 in. high.

This pattern is well known and comes in clear and a deep transparent blue, other colors not found to date. Both occur in a good range of pieces. It appears to date from the early 1880's, when tassels and swags were stylish on dress and furniture, as well as on glass.

The pattern has similarities to others listed here, "Jewel and Festoon", "Festoon", etc.

FESTOON

"Festoon" is very similar to the last pattern, with the same fussiness of decoration although the present pattern is better and made of a finer quality metal. It is clear, without discoloration, although rather light in weight and with no resonance. It may date a few years later than the last.

The creamer is a slender cylindrical piece, unusual in shape, with a ring about the straight plain rim. There is a shelf inside for cover, as in the last, which also is missing. The lip begins at the front and is short and high. The handle is irregularly rectangular in shape with a ribbing down the back resembling that on "Diamond Block"

The pattern consists of a wide band around the top and another similar one around the base each made up of a zigzag line of beading, the spaces thus formed filled with faceted fans alternately inverted and right side up. Between these two bands the wide central space is stippled and on this background are suspended from the upper band swags which cross below the middle. One swag is made up of beads smallest at the top and largest at the bottom, the large one at the low point impressed with a cross. The alternate swags are made up of short flat bars like cabochon jewels, also largest at the base of the swag. Alternating with these rectangular jewels are two small beads. Above the middle of the body and scattered between the swags are large half spherical jewels stamped with crosses. The underside of the base is decorated with a large beaded cross with the interstices filled with fan-rays in good relief.

3 mold. 4½ in. high.

"Festoon" comes in clear glass only, in a limited number of pieces. Pitchers are sometimes seen, creamers, and water size, and it comes in cake plate, berry bowl, sauce dishes, sugar bowl, spoon holder, tray, plate, tumbler, and possibly other pieces. The pattern is said to be rather uncommon and inactive, consequently not high in price. It is much more attractive, however, than many others and a set is not ponderous.



BUTTON AND BUTTON



The present pattern is hitherto undescribed but obviously belongs to the large "Daisy and Button" tribe; instead of an impressed daisy on some of the buttons, all are plain surfaced. However, there are three kinds of "buttons", all in exceptionally high relief, one a truncated cone, the other two very similar to each other. The pattern covers the whole body, which is a short cylinder with scalloped top and plain lip. The glass of this creamer is clear and sparkling and it is a fairly thick heavy piece.

The handle is four-panelled, plain and generous in size. There is a large plain 24-rayed star on the underside of the base.

4 mold. $4\frac{1}{2}$ in. high.

This pattern belongs to the 1885-1890 period and is either a forerunner of the daisy motif or contemporary with the earlier patterns of that genus. In its short cylindrical shape it resembles many others such as "Late Jacobs Ladder", "Reeded Waffle", "Frosted Block", "Heavy Diamond", etc.; the handle is like that of "Heavy Diamond", and "Stippled Star", etc.

The pattern no doubt was made in a large variety of pieces but not in color.

PANELLED CANE

The creamer illustrating this pattern is a dainty piece of glass, fairly heavy and thick, discolored somewhat with a pinkish hue, but beautifully clear, brilliant and resonant.

The creamer is cylindrical with a flat base having a large 32-rayed star beneath, some of the rays longer than others. The rim is fine scalloped over the broad plain panels and notched and V-shaped over the others. The lip is high curved at the front, ungraceful in appearance, and the handle is molded, round in cross-section, oval in outline and carries a row of cane down each side.

Decoration consists of vertical panelling, alternate panels plain and in high relief. The former are the wider and are convex outward. Down each side is a narrow ridged line with a row of saw-toothing down the center, with a sharp V at the top of each. The decorated panels contain three vertical rows of small caning or hexagonal bevelled buttons with no fine cut between.

3 mold. $4\frac{1}{2}$ in. high.

This pattern does not appear in the literature but is known to dealers by the above name. It is late, 1890 or thereabouts, and is not hard to find.

The handle is similar to that of "Twin Sunbursts", "Panelled Thistle", etc.



LATE PANELLED GRAPE



This is one of the latest of the numerous grape patterns, the glass while rather thick and heavy being dingy and greenish-tinged, slightly wavy, and with little brilliance or resonance. The creamer is cylindrical with twelve shallow panels around the body, with unevenly scalloped rim and high lip.

The pattern consists of the panelling, which is arched top and bottom, each alternate panel doubly scalloped at the rim and plain rounded. An inch below the rim is a heavy cable or cord in high relief and from this are suspended at intervals around the body clusters of small grapes in good relief with long tendrils at the bottom. Between the fruit are hung large grape leaves, also in high relief with tendrils. Outlines of all parts are in soft blurred effect like that

of a modern Lalique pattern also resembling that of "Swirled Block".

On the underside of the base is a large leaf and cluster of fruit deeply sunk and acid-finished.

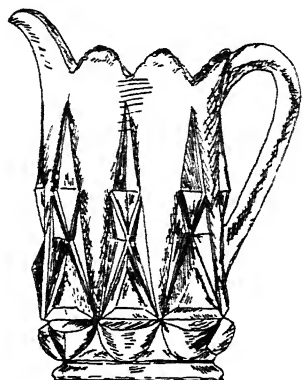
4 mold. $4\frac{1}{2}$ in. high.

The grape has been the most popular of all the fruit patterns down through our glass history and consequently grape patterns are legion and most confusing to the collector, no less than sixteen named patterns using "grape" in the name. This is one of the latest, dating from near 1890 and coming in clear only, but in a large variety of pieces. There are many variations for the pattern was made by several factories. It is popular and brings rather high prices which may be due to the fact that buyers do not differentiate the late from the earlier rarer patterns.

The early "Panelled Grape" dates from the Fifties and a handled platter of the pattern was brought to Canada from Scotland by a bride in the writer's family in 1854, for our American glass enjoyed a large foreign trade thus early. This early glass is heavy, clear, brilliant, resonant and in high relief. Most of the pattern is near the base, with grapes embedded in the profuse foliage. Rims are plain and handles simulate twigs.

In the present "Late Panelled Grape" rims are doubly unevenly scalloped, the pattern lies mostly near the top and the fruit is in much lower relief.

POINTED JEWEL



Not in the literature, this pattern is often seen in shops in several pieces. It is obviously late, 1890 or thereabouts, and is a particularly lovely pattern in exceptionally high relief.

The creamer illustrated is a tall cylindrical piece with deeply scalloped rim and high narrow lip. The plain rounded handle simulates the applied type. The thick base carries beneath a star in high relief made up of large faceted pieces.

Decoration consists at the base of the bowl of large half-spheres rounded below, from the flat top portion extending upward large triangular bevel-edged blocks, above these still longer pieces, and above them pointed half-prisms with the points near the rim.

The glass is beautifully clear, mirror-polished, glistening.

3 mold. $5\frac{1}{2}$ in. high.

This pattern was made by the U. S. Glass Company in 1898 in numerous pieces including half gallon tankard, cream tankard, footed jelly dish, covered honey dish, many high and low compotes and a toy set of four pieces, besides the usual pieces.

DOUBLE PRISM

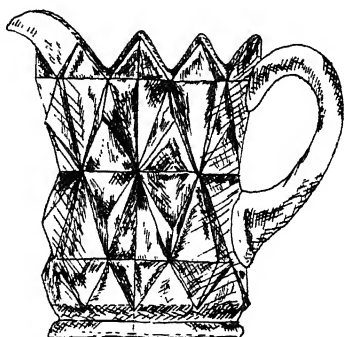
This is another of the heavy thick massive pieces of late date which while rather common seems to have no generally applied name. The creamer is a beautiful piece with mirror-smooth surfaces, clear, smooth-margined, and with some resonance. However, it is tinged with brownish, like much of the Waterford glass.

It is a cylindrical piece with high sharp V-scalloped margin and lip starting at the front. The terete handle, like the last, simulates the later applied type. The base is plain beneath.

The body is constricted through the middle, with above and below a row of tall trapezoidal or kite-shaped half-prisms in exceptionally high relief, the highest relief near the top and bottom.

4 mold. $4\frac{3}{4}$ in. high.

The pattern comes in sugar bowl, large celery vase, etc. and is often seen in shops.



LATE JACOB'S LADDER



This is a late modification of the well-known "Jacob's Ladder" and should be carefully differentiated by the collector. It is a rather thick and heavy ware none too clear and tinged with greenish but well polished and bright.

The milk pitcher shown here is a large cylindrical piece with flat base impressed beneath with a large plain 22-rayed star. The rim is deep scalloped and the lip clear.

Pattern consists of vertical rows of "ladders" one and three-eighths inches wide (including the prism-ends) of the same size from top to bottom. Between them are three rows of faceted squares in good relief arranged diagonally. Both patterns end at the top in sharp arches neither projecting above the other as in the older pattern. The bases, too, are arched.

3 mold. 5½ in. high.

This "Late Jacob's Ladder" was made by the U. S. Glass Company in 1898 in but few pieces. It may also have been made elsewhere earlier.

REEDED WAFFLE

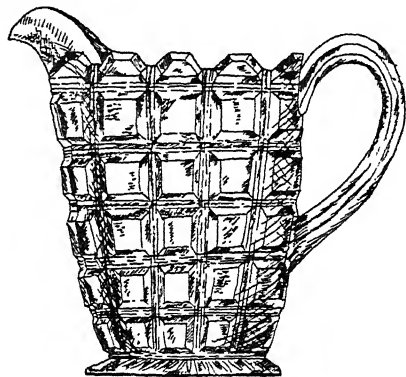
This milk pitcher size of a variant of the "Waffle" pattern is a thick heavy massive piece of beautifully clear polished glass with a fine sharp resonance but unfortunately with much discoloration.

The pitcher is barrel-shaped with a rim deeply scalloped, flattened across the top. The lip is high and plain and the four-square molded handle is oval in outline and devoid of decoration. On the under side of the base is a large plain 28-rayed star.

Pattern consists of large waffles (¾ in. square at the top) in very high relief with sloping bevelled sides, arranged in rows both vertically and horizontally, with four rows of fine reeding running in both directions between the squares.

4 mold. 5½ in. high.

The many waffle, cube, block patterns are confusing but no other has the four lines of reeding between the squares. This pattern was made by Adams and Company during the Eighties and called "Berlin".

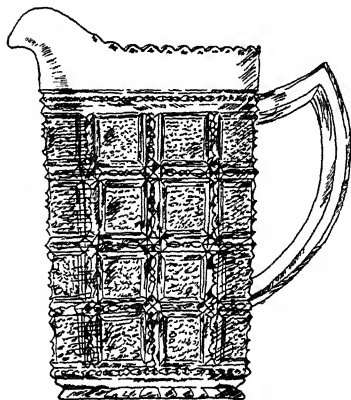


FROSTED BLOCK

Another milk pitcher size of a hitherto undescribed pattern is this one with a square or waffle pattern. This is a lovely cool frosted piece not as massive as most of its size and date. The glass is clear, without discoloration, but not mirror-like in finish, as in the last. The body is cylindrical with a fine-crenulate rim except over the lip. The handle sweeps out at the top as a thumb-grasp and is oval below. It is plain, four-square, molded.

Pattern consists of blocks arranged in vertical and horizontal rows ⅝ in. wide at the top and slightly smaller at the base. The blocks are flat, with no relief save for a line around each. They are filled with "doughnuts" or indented circles in frosted effect. Running lengthwise and crosswise between the blocks is a high raised line with sawtooth margin.

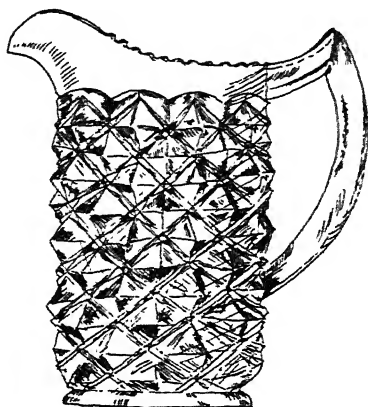
The pattern comes in apple green as well as in the clear.



4 mold. $5\frac{3}{4}$ in. high.

The "stippling" resembles that of many older patterns, including "Clear Diagonal Band"; the irregular sawtoothing is like that used on many contemporary patterns, such as "Twin Sunbursts", "Cane Horseshoe", "Buttressed Sunburst", "Gothic Windows", and many others.

HEAVY DIAMOND



This, too, is the milk pitcher size of a pattern which generally goes nameless; it is not hard to find but whether or not it comes in other pieces, the writer does not know. This piece is heavy, rather thick, greenish in color, with little resonance.

It is a straight-sided cylinder with over-all pattern not especially attractive. Diagonal rows of large four-faceted squares with soft rounded margins and rounded off tips, are separated by narrower rows of long rectangular faceted figures with tiny raised squares at the intersections. The pattern ends just below the rim in broad arches with deep bevelled margins, with bevelled arches also at the base.

The rim is fine-crenulate, but over the lip it is smooth. The handle sweeps up in a sharp curve like the last with margins rounded off. A large 22-rayed star is stamped on the base.

4 mold. $5\frac{3}{4}$ in. high.

TWIN SUNBURSTS

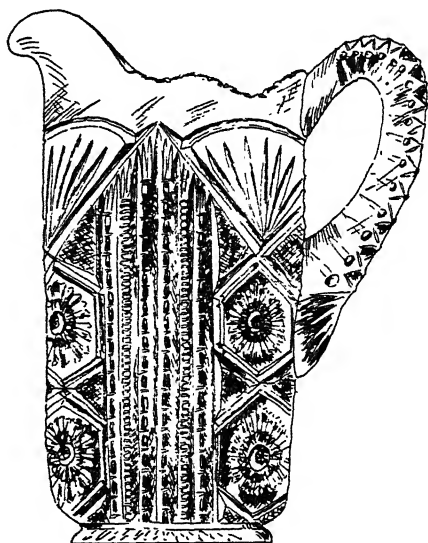
Sunburst patterns are legion in the period 1890-1900, just after cut glass had become popular but was still expensive, although many are much older. This is the small water pitcher or milk pitcher size of a pattern coming no doubt in a good range of pieces, the pieces thick and heavy to afford deep slashing of the rays and bevelling of the pattern.

The glass is fine, clear, without discoloration, and with a good resonance. The rim is many-curved and fine-scalloped, with high wide lip without scalloping and the rim rises at the back to meet the massive ornate oval handle. There is a row of notching down the back spine and deep slashing and circular indentations down each side.

The base carries a large beautiful complex faceted figure with an eight-pointed star as base. The high button in the center is impressed with a daisy, revealing the approximate date of the pattern.

The body carries an over-all pattern made up of vertical sawtoothing, suns and sun-rays. The sawtoothing occurs in broad belts made up of six ridges, with two types of high sharp notching with fine rays at the top of each ridge. Four of these wide belts alternate with wide vertical panels made up of two large fine-faceted suns inside bevel-edged hexagons, with a deep-cut fan-shaped sunburst at the top of each panel. Spaces between the suns are filled with fine cross-hatching and both types of panelling end an inch or so below the rim, the panelling ending above in sharp V's and the rays in a wide deep cut arch.

4 mold. 8 in. high.



This pattern has affinities with many others of its contemporaries; the deep-cut rays are like those of "Buttressed Sunburst", "Pillow and Sunburst", "Sunburst and Block", the two "Sunbursts", etc. The massive deep-cut handle is like that of "Panelled Thistle" and "Late Thistle" and the curved notches cut from the spine of the handle are similar to those of "Gothic Windows".

The several types of sawtoothing down a narrow ridge are repeated on a number of contemporary patterns, varying somewhat in each, such as "Frosted Block". The deeply impressed daisy on a raised button appears many times.

CANE HORSESHOE



A milk pitcher in the same type of ornate over-all pattern as the last is this late one characterized by its deeply impressed daisies in many different forms and the three large "horseshoes" reaching from nearly the rim to the base, each made up of several motifs. At the top is a diamond in high relief filled with fine grating, the two arched sides of the figure made up of a wide belt of caning with sawtoothing margins; outside this is a high bevelled ridge carrying a line of two types of sawtoothing. The pointed arch inside the figure is filled with grating save for the base, which carries two large ovoidal bevelled figures each deeply impressed with a large daisy or many-rayed star.

At the top between the tips of the horseshoes are large diamond-shaped bevelled spaces containing many motifs, large daisies with much fine cut. At the top reaching into the plain inch at the top of the pitcher are many short sun-rays. The rim is smooth but arched to the wide lip and again at the back. The top

portion of the body is gilded and burnished. This, however, is easily removed and today most such patterns are sold clear.

The large molded four-panelled handle is wide and thin, the margins well rounded off. There is no figure on the plain base.

3 mold. 7 $\frac{7}{8}$ in. high.

STAR IN BULL'S EYE

This is another of the ornate deep-cut patterns typical of the period when cut-glass was new and popular but still too expensive for most people, hence its imitation in the cheaper pressed type. The latter was often further embellished with a rim of burnished gold, sometimes brassy or greenish.

This little individual creamer which no doubt belonged to a small set might be regarded as a sherbet cup save for the lip. It is base-ball size and shape with a small flat base having beneath a 32-rayed star with long and short rays in clusters. The handle is flattened and thin, with a straight top for thumb-grasp and a line of fine sawtoothing down each side.

Decoration consists of a wide band through the body made up of several motifs, eight nickel-sized circles through the center, each deeply concaved and further impressed with a star. Each has a high bevelled margin and a high ridge of sawtoothing swirled from its upper left to the lower right of the adjacent one. A row of deep-cut arches separates the pattern from the plain gilded rim and the lower bowl is also arched, with sun-rays.

4 mold. 2 $\frac{3}{4}$ in. high.

The goblet in this pattern is shown in "Goblets" by S. T. Millard, the pattern named by him.



GRAPE AND GOTHIC ARCHES



There was a wide gold band around the top of this pattern, which dates it pretty definitely; the creamer shown is a heavy piece, with no discoloration, slightly wavy and with a fair resonance. It is a broad circular half-barrel-shaped piece widest at the top with a plain rim arched to the small lip and at the back.

Below the plain gilded rim is a deep groove, and from this extend downward a series of overlapping arches each composed of two raised separated lines. These arch-extensions below form vertical ribbing down the body. Near the top of each side is placed a spray of grape stem, foliage and fruit. Two stippled leaves in low relief spread horizontally with a cluster of seven (stemless) ovoidal grapes in high relief.

3 mold. $4\frac{1}{2}$ in. high.

This pattern, obviously of the 1890 period, is shown by Mrs. Lee but not named on Plate 177, in milk glass, a goblet and a plate, the latter with a scalloped edge.

JEWEL WITH MOON AND STAR

This dainty crystal-clear scintillating pattern appears to belong to the Seventies and to the "Jewel" family; it is very similar to "Jewel with Dewdrop", with high jewels and beading. The glass is moderately thick, clear, and colorless.

The creamer is half-barrel-shaped, widest at the top with a shank inside for a cover, which is missing. The rim is scalloped to conform to the panning of the pattern. The lip is low and wide. The handle is four-square, oval, with an up-curved top for thumb-grasp. The base is convexed beneath, with a low-relief star made up of large pointed and beaded jewels.

The body is divided into eight wide panels in no relief, each faintly arched across the top and at the waist, and each separated from its neighbor by a vertical line of beading. Alternate panels are plain and stippled, the plain panels carrying in the middle a large pointed jewel in good relief, outlined in beading. The stippled panels have at the top a crescent moon sunk into the glass and outlined in beading, below it a sunken five-pointed star also outlined in beading, and at the base the same motifs in reverse order slightly smaller in size.

4 mold. $4\frac{1}{2}$ in. high.

This pattern no doubt was made in many pieces in clear glass only, the goblet shown by Millard under the name "Shrine". It resembles "Festoon" and "Teardrop and Tassel", as well as the pattern mentioned above.



DIAMOND POINT WITH FAN



The present pattern is charming but unfortunately was made in a ware so dingy and light weight that it has little value. The margins are sharp and rough, the glass full of tiny imperfections and there is no resonance.

However the creamer is dainty in shape and pattern, a cylinder constricted slightly through the middle with coarse scalloped rim and lip low and split at the tip. The little molded handle is rounded and simple. The base is decorated with a 28-rayed sunburst with six longer rays.

The decorative motif is as simple as it is effective, a wide band nearly covering the body made up of uniform small faceted diamonds arranged diagonally in both directions ending above in high sharp V's and below in broad low ones. Above the top V's are sun rays extending into the scalloping of the rim. The base of the body is clear.

3 mold. 4 in. high.

The pattern no doubt came in many pieces for various ones are sometimes seen in shops, including a toothpick holder. However, there seems to be no name for the pattern.

It is true of this pattern as many others that all pieces may not be made of the same quality metal; batches differ considerably and patterns are blurred or the glass pitted as molds wear out.

PINWHEELS



This quaint squat little creamer seems to belong to a group which includes the foregoing and the two which follow, patterns no doubt turned out by a single factory, all with sunbursts in imitation of cut glass, hence all dating from around 1890, although of course sunburst patterns were made long before.

The creamer shown here is made of fine clear glass of good weight and thickness, with no discoloration, glistening and attractive. It is a little cylinder bulging below the middle and slightly constricted just below the rim. The base carries a large plain 20-rayed star.

The rim is evenly scalloped save over the lip, which is indented in the middle. There is a shelf inside the rim for cover, which is missing.

Pattern consists of several blended motifs, and practically covers the body; six long diamonds through the middle are filled with small faceted bits and surrounded with deep-slashed lines running from top to bottom of adjacent figures, with faceted figures in the intersections. At the top and bottom of these secondary diamond figures are rosettes or pinwheels, five top and five bottom.

3 mold. $3\frac{1}{2}$ in. high.

There is little doubt that other pieces exist than the creamer, and now that the pattern is named they may be discovered.

PILLOW AND SUNBURST

Another squat bulging little creamer still not of individual size is this one of beautifully clear brilliant glass characterized by the design in high relief of "pillows" with long-drawn-out points sunk in the center of dollar-sized half-spheres, arranged around the middle of the body, the sides of the circles adjacent. The pillows have inside a uniform pattern of grating or four-faceted diamonds. Above and below the circles are sun rays.

The rim is evenly scalloped and the lip plain. The oval terete handle also is plain and there is a large 20-rayed star on the underside of the base. The pitcher once had a cover, now missing.

3 mold. $3\frac{1}{2}$ in. high.



BLOCK AND SUNBURST

A pattern even more quaint and appealing than the last three is this typically Victorian little one with a rim scalloped like the flounce of a little girl's petticoat. It comes in glass of clarity and brilliance seldom found in late glass. The creamer bulges slightly through the middle, is constricted below the rim and flares above. There is a shelf inside the rim for cover and the lip is long and low. The handle is round in cross-section and small. There is a rather small 20-rayed star in the base.

The pattern covers less of the surface than in the last three patterns, and consists of three adjacent arches upside-down, around the body, extending from near the base to near the rim.

3 mold. $3\frac{3}{4}$ in. high.

The pattern was made by George Duncan and Sons during the Eighties in cream tankard, compote, goblets, etc.



FOUR PETAL FLOWER



The most conspicuous object in the decoration of this pattern is the large four-petalled flower, which appears on each side and the front of the creamer. It is poorly drawn and fits into no botanical classification for there are few families with four petals. The long-stemmed flower springs from a cluster of foliage which is either that of the chestnut or a red oak, long sinuous serrate-margined leaves, one in every group bent out so that the edges are sharp to the hand. A long-stemmed bud with stamens emerging from the end dangles next to the open flower.

There are three groups of flower, bud, and foliage springing from near the rim and hanging down nearly to the base. The background is frosted or stippled. The rim is clear with a coarse saw-tooth lower margin raised slightly from the mid-portion of the body. A similar ragged-edged band surrounds the base. The upper band was formerly gilded.

The handle is flattened front and back, with a long flat rough-margined leaf down the back. There is a plain 16-rayed star on the base.

The little individual creamer comes in fine quality clear glass but is shaped like a sherbet cup, like "Star in Bull's Eye", being base-ball shape and size.

3 mold. $2\frac{1}{2}$ in. high.

The pattern dates no doubt from the 1885-1895 period and is found in many pieces some of them mounted in silver or antimony holders. It comes in clear and also in a deep emerald green transparent glass like "Emerald Green Herringbone", which is particularly lovely with a deep gold border.

The pattern somewhat resembles Mrs. Lee's "Drapery" (Plate 108) which also has a doubly serrate border margin next the body, which is also stippled.

STIPPLED STAR, VARIANT

This is not the "Stippled Star" of Lee, (Plate 147) but a much later adaptation of that pattern. The present modification comes in good, fairly heavy glass which is clear, with good resonance, but with some discoloration.

The creamer is a short cylindrical piece of good diameter, with a fine-scalloped rim save over the low plain lip. The four-square handle curves upward as a thumb-grasp and is otherwise oval and plain. The base is plain beneath.

Decoration covers the body of the piece, the whole background being stippled, even over the scalloped rim and entire lip. On this frosting-like background there are three horizontal rows of large 12-rayed stars sunk rather deeply rather than raised in relief.

3 mold. $4\frac{1}{2}$ in. high.

The original "Stippled Star" dates possibly from the Seventies and has only a part of the body stippled, the rest being clear. The stippled lower portion has a scalloped upper margin and on it are arranged five-pointed stars in raised relief. The metal is fine and high standards are used. The present pattern dates probably from around 1890 and comes in a number of pieces; it is not scarce. It goes by the name of the old pattern but should be carefully differentiated by the collector.

There is another star pattern similar to the first, with flat stars and lighter stippled background, a two-mold glass.



BARRELLED THUMBPRINT

The present pattern is one of the latest of the numerous "Thumbprint" patterns, and comes in a fine quality of glass, rather heavy, and thick enough to afford deep impression of the prints; it glows with light and is clear, without trace of discoloration and there is good resonance. There is little wonder the pattern was popular and widespread.

The creamer is barrel-shaped, with a straight smooth rim save the sharp curve up for the small lip and again at the handle. The latter is applied, with a small tab under the top.



The base has an unusual pattern, a circular pattern of thumbprints with a deep round print in the center.

The pattern is obvious, five horizontal rows of overlapping deep-sunk oval prints only slightly smaller at the base.

3 mold. $4\frac{3}{4}$ in. high.

While not in books on glass, this pattern is generally known among dealers as "Barrelled" Thumbprint. The creamer shown here, with the sugar to match, neither having had covers, were purchased by the last owner in Cass City, Michigan, in 1888.

"Thumbprint" or "Short Flute" was made at Sandwich from 1840 to 1850*, being made at the McKee plant in Pittsburgh slightly later and called "Argus".†

A thumbprint pattern with round prints was made by the McKee factory and called "Mirror"; the Cambridge Glass Co. also made it and called it "Punty". Is there any wonder that present-day names for the old patterns are confusing?

"Pointed" or "Almond Thumbprint" is sometimes called "Finger Print" and dates from the Seventies and Eighties. It was made in several factories but is still different from the "English Pointed Thumbprint", the first pattern in this book.

RUBY THUMBPRINT

The present pattern is deservedly popular because of the lovely contrast of the deep ruby top with the glistening crystal clear glass below; it is a fresh, clean pattern far removed from many of the atrocities of the mauve decade.

The glass is heavy and thick in order to accommodate the very deep thumbprints of the lower body. However, it is clear, shining, with no discoloration and with some resonance.

The creamer is widest just above the base, the lower third bulging and deeply imprinted with nine large round prints with a raised line of zigzagging above and below. The upper two-thirds of the body is more or less cylindrical with a horizontal fine-scalloped rim save over the plain lip. The handle is applied.



There is a complex 12-rayed star on the underside of the base with a raised central disc in imitation of a ground-off pontil mark.

3 mold. $4\frac{5}{8}$ in. high.

"Ruby Thumbprint" came into prominence the year of the Chicago World's Fair and countless thousands of souvenirs in the pattern went back home with the donee's name engraved in fancy scrolled script together with the date. It continued to be used as souvenir ware for a decade, or more, with pieces dated.

The pattern was made by several plants for pieces differ considerably in details. It was made by Adams and Company in eighty-seven pieces, counting both plain and fern engraved pieces. They called the pattern "XLCR". Other earlier factories are unknown to the writer but the pattern was made again in 1898 by the U. S. Glass Company.



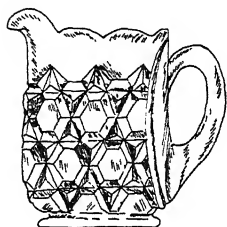
* F. W. Chipman, "The Romance of Old Sandwich Glass," Sandwich, Mass., 1932.

† C. M. Snow, "Sandwich Glass That Pittsburgh Made," The Antiquarian, October, 1929.

It comes in many pieces including several pitchers of varying shapes. The writer has the individual creamer in both clear and colored, and they differ considerably in shape, both mediocre. Ware not intended as souvenirs was not colored at the top, left clear throughout.

The ruby ware is high in price considering its late date.

RED BLOCK



This is the individual size of the creamer of a pattern contemporary with and very similar to the last, "Ruby Thumbprint". Many pieces are inscribed in gold "Chicago World's Fair" with the date. The blocks were painted red which easily peeled off, or were left clear.

The little creamer is a thick heavy piece beautifully clear and shining; it is cylindrical with a coarse scalloped rim but clear lip. The terete oval handle simulates the applied type but shows sharp mold marks. On the base is a star with a large button center.

The pattern consists of two horizontal rows of large flat hexagonal blocks with deep bevelled edges, with sharp faceted triangles between. The pattern ends above nearly an inch below the rim, parts of the pattern carried as sharp points into the clear area. There is an unusual shield around the handle which is deeply bevelled and devoid of pattern.

4 mold. $3\frac{3}{4}$ in. high.

This pattern is well known and comes in many pieces, three of them unusual, a vinegar cruet, mug and cheese dish. There seem to be no compotes or high cake plates. It, too, commands good prices. It was re-made by the U. S. Glass Company in 1898.

POINTED THUMBPRINT AND PANEL

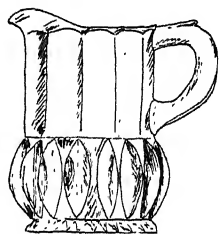
An individual creamer of superior quality is this beautiful little piece which scintillates in the light; it is exceptionally clear, free from discoloration but of only average weight.

The body is cylindrical inside but swollen on the lower outside, which is thickened to take the deep cutting of the pointed thumbprints. There are sixteen of these deeply slashed cuttings which have a line down the middle. Twelve flat even-width panels above them are arched just below the smooth rim.

The little handle is terete with a slight thumb-grasp at the top. The base carries a 17-rayed star beneath.

4 mold. $3\frac{3}{4}$ in. high.

This pattern was made by the U. S. Glass Company under the name "Cordova" after 1890, and came in jelly dish, casserole, cracker jar, salt, covered mustard, pickle jar, toothpick holder, inkstand, and a child's toy set of four pieces, besides the standard pieces.



GRATED DIAMOND AND SUNBURST



This is a beautifully clear brilliant creamer of good weight and with no trace of discoloration. The clear applied handle adds to its attractive appearance. The body is urn-shaped, widest below the middle, flaring at the plain smooth rim. The base has beneath a large plain 24-rayed star.

Decoration consists of six large slender adjacent diamonds through the middle of the body, with a border of wide waling in relief and filled with tiny diamonds arranged in rows diagonally, each four-faceted, giving the appearance of grating. Above and below the crossing lines of the border are sun rays extending to the top and bottom of the body.

4 mold. $4\frac{1}{4}$ in. high.

This pattern dates no doubt later than 1890 and may come in pieces other than the creamer and sugar.

DIAMOND AND SUNBURST, VARIANT



The individual creamer shown here is a late variation of the old "Diamond and Sunburst" theme in a little piece of fine quality, clear, smooth, brilliant, and with no discoloration. It tapers from the widest point near the base and the rim is doubly scalloped with a plain low lip. The dainty high-arched handle is applied with a tab under the top.

The underbase carries a 32-rayed star arranged as a sunburst, some of the rays deeper cut than others.

Decoration is similar to that of the foregoing pattern or a series of inverted gothic arches overlapped as they are on "Grape and Gothic Arches", the highest point of the arches at the base and the ends half way up the body. Each arch is made up of convex bars with diamonds at the crossings filled with fine grating. The large trapezoid-shaped space between the arches contains large faceted diamonds and extending upward from the crossings are long sun rays reaching nearly to the rim.

3 mold. $3\frac{1}{2}$ in. high.

Early "Diamond and Sunburst" is shown on page 15 and this and many other patterns shown here are modifications of it and the still earlier "Sunburst" of the Sixties (Lee, Pl. 12). This one is perhaps as late as 1900.

LACY MEDALLION

This piece may represent a small souvenir of the type often gilded and labelled in white or gold ink with the name of the donee, with date, and probably does not represent a general pattern. During the 1890's the fashion for such little souvenirs continued after the World's Fair for fifteen years or more.

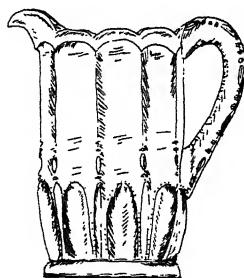
This small cylinder is plain save for three fancy medallions on the side and a band of scrolling and beading about the base. The hemispherical medallions are composed of a large central circular jewel with shell-work above and at the sides, embellished with beads, and the medallion and band below are burnished gilt save for the central jewel, which is painted in magenta color. There is a plain 18-rayed star on the under base.

3 mold. $3\frac{5}{8}$ in. high.

While this type of pitcher does not represent a high point in glass design, still it is now becoming "elderly" (as is said of silverware) and has its price with dealers. It was made by the U. S. Glass Company.



PANELLED JEWEL



The metal of this individual creamer is fairly clear but ordinary in quality, light in weight, and slightly greenish in color. It is a slender cylindrical piece with panelling reaching from near the top two-thirds of the way down. Below this point each panel becomes a "jewel", rounded above and horizontal at the base, in half-relief. Each jewel is surrounded with a row of minute beads.

Each panel is arched above and the rim, which flares slightly, is arched to correspond. The lip has the same arch. The handle is molded, three-panelled, with a row of uneven notches down each side, three small, then a longer curved slash, which is repeated on the lower edges between the panels on the body.

The under base has a plain 24-rayed star.

4 mold. $3\frac{3}{4}$ in. high.

The uneven sawtoothing down the handle is like that used on many other patterns of the same era, including "Frosted Block", "Twin Sunbursts", "Cane Horseshoe", "Gothic Windows", "Cat's Eye and Block", etc.

PORTLAND



This individual creamer is similar to the last and to the one which follows, of fine clear glass with no discoloration and mirror-like smoothness. The eight panels flare out near the base, the glass here being thick to care for the deep slashes made, which in themselves form spear-patterns.

The handle is terete, molded, and plain. The base has a 20-rayed star beneath.

4 mold. 4 in. high.

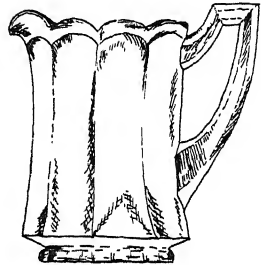
This pattern is said to have originated in the Portland glass plant. See Swan's "Portland Glass Company" and Millard's "Goblets". It comes in many pieces and dates no doubt from 1890-1900.

ARCHED PANEL

Very similar to the last creamer in design, the flare of the panels, the arches at the rim, this one differs in that the flaring panels are here not deeply split at the base but simply curve outward. The handle is four-square, with a sharp upward curve and a flat horizontal thumb-grasp at the top. The handle is similar to that of many late patterns and is still used today.

There is a plain 24-rayed star on the base.

2 mold. 4 in. high.



STEPPED ARCHED PANEL



Another plain panelled creamer is this beautiful one of clear polished glass of good weight and thickness. It is a serviceable piece of no great age and of the type being used today although dating from around 1900. The handle is like that of many other contemporary patterns but seems too large for the body.

The fourteen flat panels of even width are arched across the top but do not end on an even horizontal line above. There is a large plain 20-rayed star beneath the base.

2 mold. $3\frac{3}{4}$ in. high.

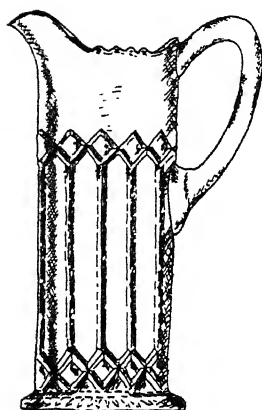
GROUP EIGHT

This last group includes at first a selection of creamers which are tall, slender, and cylindrical and which have small shelved bases to protect the generally decorated base of the bowl and second, pitchers which rest flat on the base of their bowls.

The tall types are not syrup pitchers, as might be surmised, but creamers popular probably over a short period of time. None had shelves for covers or places for fitted clamps as syrup pitchers had even very early. All have a similarity which would lead one to think they were made by a single factory.

While a few may be earlier, all date from around 1890-1900, and, while frankly late, all have their price in shops, a price which is bound to increase as the older glass is taken off the market. Moreover, fifty years is a good old age for so perishable a type of antiques as glass.

PRISM WITH BLOCK



This slender cylindrical creamer is unusual in shape but is made in a fine quality clear polished glass which is slightly tan-colored, a tinge which does not detract from its charm.

The shelf at the base is wider than usual, and protects an 18-rayed star beneath. The rim has four tiny scallops in a group on the side, a plain arched lip and a rise at the handle. The latter is plain, terete, molded, curved sharply upward at the top.

Decoration begins one-fourth the way down the body with a horizontal row of adjacent flat bevelled blocks set diamond-fashion. There is a similar row about the bottom of the body, and between them and fitted into their interstices are long slender even-width flat prisms with bevelled edges.

3 mold. 5¾ in. high.

The tiny scallops on each side of the rim are like those of "Ruby Thumbprint" especially of the individual creamer, which aids in dating the present pattern as not earlier than 1893; they occur again on "Prism with Ball and Buttons".

NARROW SWIRL

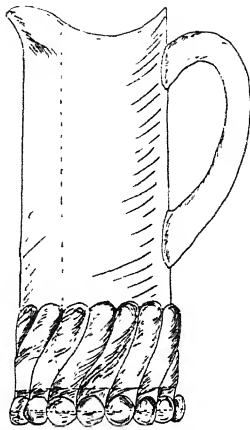
Another of the tall slender cylinders is this one with a simple pattern of convexted swirls extending from an inch below the rim to the shelf of the base. The glass is of average quality, with some tan-colored discoloration but glistens with the play of light on the swirls.

The base is rather deeply convexed beneath and the base of the body is exceptionally thick, no doubt to give stability to the piece. The rim is plain, high at the back. The handle is four-panelled, with an upsweeping curve at the top and oval below.

3 mold. 5⅞ in. high.

This is not the recognized "Swirl" pattern, which has daisy-impressed squares at the head of each swirl; it is known to come in a few other pieces than the creamer.





SWIRL AND BALL

This tall cylinder is heavy for its size, the massive balls at the base giving stability and forming an unusual base to the attractive body. The glass is rather thick and clear as befits a body so severely plain. The rim curves up sharply back and front and the tiny lip is indented at the tip.

The handle is terete and simulates the applied type in its severity and bulbous base. The swirls on the lower fourth of the base are in higher relief than in the last pattern and the balls below in full round. The swirl idea is continued on the under side of the base, a swirl continuing from each ball and ending in the center with a large bead.

3 mold. 6 in. high.

The above name was that used by the dealer from whom the piece was purchased; the pattern may come in other pieces than the creamer.

COARSE CUT AND BLOCK.

A beautiful little cylindrical creamer is this one of good but slightly wavy metal well polished, with no discoloration but little resonance. The upper half of the long cylinder is plain, with a deep groove separating it from the lower part in high relief. Through the middle of this decorated portion is a wide band with three large bevelled hexagonal blocks flat on top, and between them are groups of two long diamonds and other faceted figures. Above and below this band are others with diamonds and triangles in relief, forming portions of stars but none complete. This seems to be an unsuccessful groping for geometric symmetry, so amazingly accurate in many patterns no matter how fine the cutting.

The rim arches to the rather clumsy lip and again at the handle. The latter is ornate with no relation to the decoration of the body, a series of teardrops arranged down the side of the oval handle and arranged cleverly as brackets top and bottom. They are carried across the back in wash-board effect.

There is no star on the base of the bowl, which is very thick for stability and rather deeply concaved.

3 mold. 5¾ in. high.

Both decorative motifs are used elsewhere and place this piece as 1885-1895.



DIAMOND BLOCK

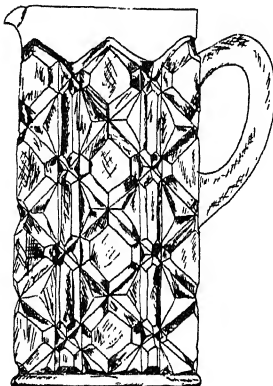
The present tall cylindrical creamer is heavier than the last several numbers and the diameter of the base is slightly greater than that of the rim. It, too, is a beautifully clear brilliant glass, which glistens in the light.

The rim is smooth and devoid of pattern for an inch, below which a deep-cut uniform pattern covers the body, made up of vertical panels alternating narrow and wide. The narrow panels contain long six-sided prisms in half relief, one below the other, the wider large hexagonal blocks one below the other, with triangular faceted pieces in the interstices.

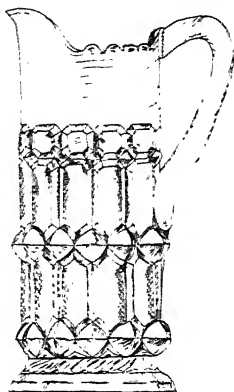
The under side of the base carries a large six-pointed star made up of faceted pieces.

3 mold. 5½ in. high.

This pattern was made by Adams and Company of Pittsburgh and again by the U. S. Glass Company as "Henrietta".



PRISM WITH BALL AND BUTTONS



This tall cylindrical creamer resembles "Prism with Block" but is considerably larger; it has the same flat prism-shaped panels and the same group of small scallops on each side of the rim and a similar plain terete handle simulating the applied type.

The pattern begins more than an inch below the rim with a horizontal row of octagonal buttons in good relief. Slightly more than half way down the body is another horizontal row, this time of nearly spherical four-faceted "balls", with a similar row around the base of the bowl. Between these motifs the body is vertically panelled into long flat lozenges or prisms, twelve around the body.

The base is rather widely shelved and slightly domed beneath, with a 20-rayed swirled star beneath.

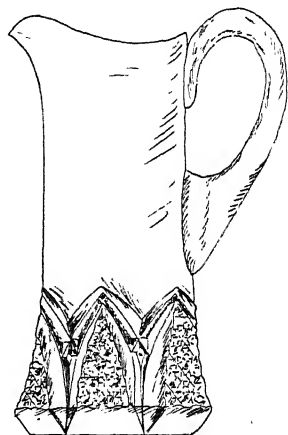
3 mold. 6½ in. high.

BUTTON ARCHES

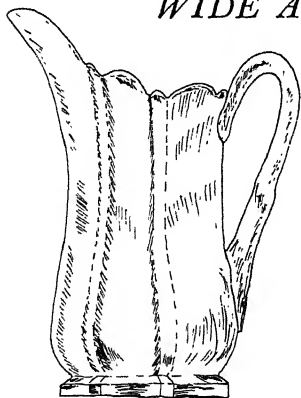
This is a large pitcher and a beautiful one, heavy, thick at the base and very stable. As befits a pitcher so nearly devoid of pattern, the glass is crystal-clear and colorless. In shape it is nearly cylindrical inside but the base is so buttressed as to be much wider on the outside.

The pattern is confined to the lower third of the body and consists of six gothic arches which spread outward being much thicker at the base than at the top. Each is filled with uniform cane or small buttons in rows. Between each two are faceted figures, triangles and diamonds, some with sawtooth margins like much glass of the 1890 period.

The pattern was made by The Duncan and Miller Glass Company of Washington, Pa., as their No. 39, and was considered as an expensive line. It comes in all clear and with the plain portion in ruby, often seen engraved with name, date, and place. The pattern is still being made.



WIDE AND NARROW PANEL



This creamer has the severely plain design of many of the early ones of the Pre-Civil War era, the pattern consisting only of vertical panelling, a narrow panel adjacent to one thrice as wide around the body, both panels flat and of even width throughout their length save for a slight widening at the bulge on the lower portion of the body. They curve outward slightly at the rim and are scalloped to conform to their width.

The lip is so long and sweeps up so sharply as to deserve the title scoop-nosed or duck-billed, being broad and blunt as well.

The handle is molded but nicely rounded off on all margins, with a tab under the top simulating the applied type. It has a slight curve or jog below the middle.

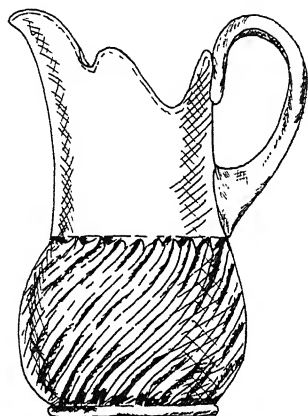
The base is shelved rather widely and hexagonal in shape with corners cut off sharply. There is a slight concavity beneath but no star.

The quality of the glass is superior, brilliant, smooth, clear, with no discoloration. The creamer is fairly thick and heavy, with a thick base.
2 mold. 6 in. high.

While having the appearance of an old piece, this creamer dates no farther back than 1885-1890. It was found on the top shelf of the buttery of a Michigan farmhouse, along with a "Swan" creamer and sugar, "Jewel and Shell" sugar and creamer, "Diamond and Sunburst" water pitcher, and many other unnamed pieces, all broken and carefully mended with white paint and all covered with the dust of half a century of forgotten existence.

Whether or not this piece belongs to a set is not known to the writer; it may have been an odd piece inclosed with a pound of coffee or oatmeal or given with a pound of baking powder.

SLASHED SWIRL



This creamer deviates from the pattern of the last few, in being tall and cylindrical but also bulbous in the lower half, the inside pushed out as well as the outside. The glass is clear, without flaw, brilliant, with no discoloration. It is rather thick and much heavier than average.

The upper half is devoid of pattern but has an attractive rim with many curves and a high lip. The dainty applied handle sits on the upper half only. The bulbous lower half is deeply slashed in the form of spirals, four to the circle. The base is plain beneath.

4 mold. 6 in. high.

This is unlike other "Swirl" patterns in that here the pattern is formed by deep V-shaped swirls rather than rounded convex bands.

SPEAR HEADS

A creamer similar to the last is this beautiful piece of beautifully clear transparent glass fairly heavy and thick. The body swells near the base as in the last and the rim is gracefully curved with a high-arched lip. The handle is applied like the last, and placed high.

Decoration consists of overlapping "scales" or rows of "spear-heads" arranged crosswise over the lower half of the body, with very little relief. There is a slight indentation down the center of each figure with the sides in a little higher relief.

The otherwise plain upper portion is decorated with a delicate spray of machine-etched "fern" foliage running crosswise.

4 mold. 6½ in. high.

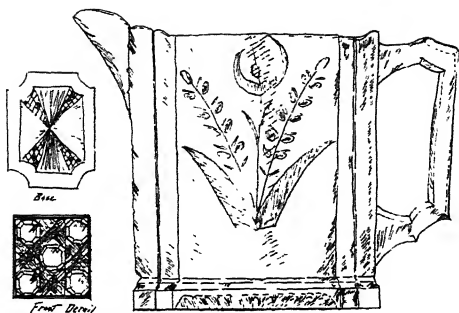


ETCHED RECTANGLE

Details of this creamer would be more suitable to architecture than to a fluid medium like glass. In cross-section it is rectangular with the corners cut out in curves and the sides are rectangular as well. There is a thick solid base cut out slightly beneath for a beautiful rectangular rayed pattern similar to that on the base of "Flower Pot".

The rim is horizontal save for a trough-like lip shaped like that of "Wide and Narrow Panel". The handle is curved to match the curves of the cross-section and is four-panelled and molded.

Decoration consists of machine-etched sprays of flowers and foliage on the sides and of patterned blocks on the ends. The flowers and leaves are conventional rather than accurate, and resemble those on "Etched Fern". The end pattern is made up of large flat octagonal buttons with bevelled edges arranged in horizontal rows with much fine cut between.



It is alike on both ends save for a clear space between top and bottom of the handle. This pattern, too, resembles that on the ends of "Etched Fern".

The glass is beautifully clear, like cut glass, with no discoloration, and with a hollow resonance like that of "Flower Pot".

2 mold. $4\frac{1}{2}$ in. high.

The piece may be part of a small set and it is contemporary with "Flower Pot" and "Etched Fern", around 1875-1880.

BLOCK WITH STARS

This is a beautiful pattern with its large bevelled blocks with mirror-like smoothness and play of light and the many faceted pattern below. The quality is fine but rather light in weight. There is no discoloration.

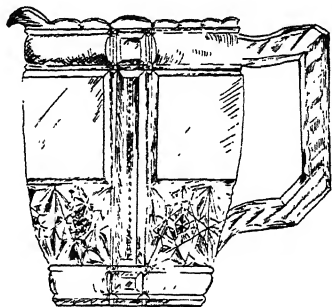
The body is barrel-shaped, smaller at the base than at the rim. The latter is evenly scalloped and horizontal save for the diminutive lip. The handle is rectangular in outline, four-panelled, and diagonally ribbed on the two sides. The under side of the base has a large beautifully cut many-faceted daisy or star, and this is the first piece illustrated which rests flat on the base of the bowl.

Decoration is rather elaborate and effective; there is a wide fillet around the bowl just below the rim and another at the base. The space between them is divided nearly equally, the upper half clear, the lower decorated. Four vertical bars from top to bottom divide the clear space into four large blocks with bevelled edges and the lower into spaces which carry portions of the "Daisy and Button" motif, with two daisy-impressed stars.

The vertical bars are elaborate, each lined and ridged, with a row of sharp saw-toothing down the central spine.

4 mold. $4\frac{3}{8}$ in. high.

The pattern was made by Richards and Hartley of Tarentum, Pa., and called "Hanover". It came in twenty-two pieces in the clear.



BARRED HOBNAIL



This creamer, like the last, rests flat on the base of its bowl; from now on all those shown have flat bases. The present piece is a generous sized cylinder with straight sides; it is made of thick heavy beautifully clear glass of mirror clarity.

The rim is curved back and front and the large handle is applied, the basal attachment made to the hob-nailed body with some difficulty. The upper inch of the body is clear, a high-relief ring demarking the decorated band. A similar ring near the base lies just above a fluted band at the base. The under base carries a large 36-rayed star.

The wide band through the body is divided crosswise into two equal portions each half having high relief triangular prisms arranged diagonally around the bowl, alternating with a diagonal of four high sharp hobs. At the middle the pattern

is shifted so that the upper bar lies diagonally above the lower row of four hobs.

4 mold. $4\frac{1}{2}$ in. high.

This creamer comes in camphor as well as clear, and the pattern is found in other pieces as well. The above piece was lent the writer by Mr. George Jones, of Oberlin, Ohio, who named the pattern.

HEXAGONAL BULL'S EYE



This creamer is exceptionally thick and heavy, measuring $\frac{3}{8}$ inch thick at the rim and $\frac{1}{2}$ inch thick at the base, the thickness allowing very deep cutting of the pattern. The glass is only fairly clear and it is faintly tinged with brown. It is not a well polished piece, the edges rough and the handle pitted. However, it has a high sharp resonance.

The rim is deeply V-cut and the lip is high; the terete handle is plain and simulates the applied type. The base carries a large 30-rayed star beneath. The body is a straight-sided cylinder with over-all decoration consisting of large interlocked hexagons and diamonds sunk very deeply on their outer margins and then built up to high flat tops, which are flush with the surface.

4 mold. $4\frac{1}{2}$ in. high.

This pattern comes also in an open sugar bowl but probably in few other pieces; it dates from the Nineties.

PANELLED THUMBPRINT

This creamer is a beautiful piece of glass, emerald green in color, mirror-surfaced, of good weight and thickness, with margins so sharp as to give the appearance of being cut rather than pressed.

The body is cylindrical flaring at both top and bottom. The rim is scalloped to fit the pattern and the lip is an afterthought, diminutive and clumsy. The four-square handle is plain save for a small thumb-grasp. The base of the pitcher is flat and thickened, with a complicated rosette beneath.

The body is divided vertically into wide flat panels alternating with groups of three high sharp-ridged saw-toothed ribs, the larger with three rather shallow round thumbprints each.

4 mold. $4\frac{1}{4}$ in. high.

The pattern comes in clear, green, and cobalt, in salt and pepper shakers, covered salt, tobacco jar, dresser set, covered sugar, etc.



BUTTRESSED SUNBURST



This ornate pitcher is typical of the massive heavily decorated patterns which were the vogue during the Nineties and early 1900's, after cut-glass had set the style but was still beyond the reach of modest purses. The glass is heavy and thick to take the deep cuttings and the base is nearly half an inch thick. It is well polished with good margins and simulates well the more expensive glass.

The body is a short cylinder flaring slightly top and bottom, with clumsy rim and lip and a neat small terete handle simulating the applied type save for the honeycombed notches down the back.

There are four massive buttresses down the sides of the body, flaring and thickened below and unevenly notched down the central ridge. Each panel thus formed contains two motifs, above a long slashing with

sun rays between the cuts, and below a fine sunburst with numerous facets and a star-impressed button in the center.

The under side of the base is decorated with a large finely-faceted sunburst like the lower panel pattern. The inside of the base is square.

4 mold. 4 in. high.

"Flambeaux" carries an identical sunburst on the base and the date "1902" etched into the ruby top; it is stamped on the inside of the base with the Heisey diamond surrounding the letter "H".

The present pattern is very similar to "Panelled Thistle" and carries the same deep-slashed sun-ray pattern as many others.

GOTHIC WINDOWS



This, too, is a late pattern coming possibly in two pieces only; it is fairly heavy, thick enough to permit deep cutting, and has a fair resonance. However, it is dingy from too much manganese in the mix.

It is a rather slender cylinder slightly constricted through the middle with a flat octagonal base $\frac{3}{8}$ inch thick and decorated with a deep-cut 36-rayed star, six points longer than the rest. The rim curves gently to the good lip. The six-panelled handle is plain and molded.

The upper portion of the body is plain, a pattern of deep-cut adjacent arches extending from there to the base as flat flaring panels. Each arch contains five "rose windows" with fine facets with scrolling beneath, which forms an acanthus pattern down each panel ridge.

4 mold. $4\frac{3}{4}$ in. high.

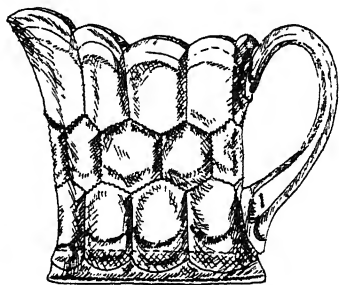
SAWTOOTHED HONEYCOMB

Although dating from the 1890-1900 period, this is an unusually attractive pattern with an under-base pattern superior to that of any other in this whole list. The glass is not thick but is good, well polished, without discoloration, and with a good resonance.

The creamer is a low cylinder flaring slightly top and bottom, with scalloped rim and low lip. The handle is molded, six-panelled like the last, and the top attachment rests on a small shelf. The pattern consists of three horizontal rows of interlocked honeycombs, the upper row bevelled and flaring at the top, the lower row similarly arched and bevelled at the base. The inner row is sawtoothed on all six margins. The base carries a large swirled rosette made up of hundreds of beautifully faceted pieces in good relief.

3 mold. $3\frac{7}{8}$ in. high.

This pattern comes in water pitcher, tumblers, creamer, sugar and no doubt other pieces, in clear glass only. This name was applied by Mr. George Jones.



FLAMBEAUX

This massive creamer is thick and fairly heavy and comes in crystal-clear transparent glass, which is emphasized by the ruby-red underglaze which decorates the entire upper part of the body.

Constricted through the lower half, it bulges in the upper, with a smooth saddle-shaped rim and small dainty clear glass applied handle. There is a large complicated and beautiful sunburst on the underside of the base.

Three long slender convexed ovals on the sides and front of the pitcher are also ruby-red and between them long tongue-like straps are tied together by cross-bands, the upper portion reflecting the reddish color from above, hence the title above, like faggots of flame.

Ribbing of fine sawtoothing down the sides of these "tongues" and small cane or buttons in the cross-bars and below are found in many patterns of the 1890's and later.

4 mold. 5 in. high.



Fortunate for today's collector was the vogue of inscribing souvenir pieces with name, place, and date which was begun during the World's Fair, in 1893, and continued for over a decade. Pieces even as late as the present one are already in good standing with collectors and bring good prices on the market. One might even collect a group of dated pieces only.

WAFFLE AND STAR BAND

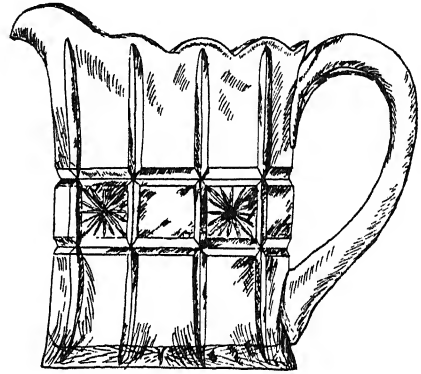
This is the milk pitcher size; it is a beautiful piece of glass of fine clear heavy thick quality with a soft waxy texture, softly rounded margins and good resonance.

The pitcher is a large cylinder with straight sides save for a slight flare top and bottom. It rests on the base of the bowl which is very thick and carries beneath a fine large deep 32-rayed star figure.

The rim is scalloped coarsely and the lip low. The large handle is molded but simulates the applied type. Decoration consists of deep slashes from rim to base forming twelve panels around the body; through the middle is a horizontal band also deeply cut, leaving high relief waffles, every alternate waffle impressed with a fine-rayed star in square outline.

2 mold. $5\frac{1}{2}$ in. high.

No further pieces are known to the writer although it is probable that a water pitcher and tumblers, and creamer and sugar were made in the pattern. Like many of the milk pitchers, it makes a splendid rose bowl, the handle detracting not a whit.



LATE THISTLE



The milk pitcher of the well known pattern is very similar to that piece in "Panell'd Thistle" of slightly earlier date. The body is very thick to take the deep impression of the thistle heads; it is heavy, clear, with no discoloration, and has a good resonance. The base is $\frac{3}{4}$ inch thick. Inside the base is the stamp "Near Cut" which dates the pattern.

The pitcher is a tall cylinder flaring slightly top and bottom, with unevenly scalloped rim and elaborately decorated handle, which carries down each side deep-cut leafy vine. The base has a large 28-rayed star.

The decorative motif consists of a very effective realistic upright spray of thistle heads with pinnate foliage having only a slight resemblance to that of the plant. A single large head stands erect near the top of the body with two nodding heads springing from a third the way up on the same stem.

4 mold. $6\frac{1}{2}$ in. high.

The pattern comes in many pieces and is not difficult to find; being of late date—1890-1900—it is inexpensive.

There are at least three “Thistle” patterns, “Thistle”, “Panelled Thistle” and this one besides an earlier one made by Bakewell and Pears, and which Mrs. Lee changed to “Pillar and Bull’s Eye” because the name was irrelevant.

STIPPLED STRAWBERRY



This is a late pattern dating after 1900 and coming in pale pink as well as clear; it is often seen in shops in open sugar and creamer. The pitcher is a straight-sided cylinder with a thick heavy base and a slightly curved rim, with a band of vertical ribbing just below. The handle is large, 6-pannelled, with sharp mold margins. There is a plain 20-rayed star on the under side of the base.

Decoration is over-all and consists of a single continuous pattern of realistic sprays of small wild strawberries with foliage and long stipules, all in low relief and stippled on a plain background.

2 mold. 4½ in. high.

“Strawberry” pattern is a Sandwich product of the 1850-1860 period but nobody could mistake that fine ware for the present crude one.

LATE PANELLED GRAPE, VARIANT

This one of the many grape patterns is a modification of “Late Panelled Grape” but one which, like “Quilt and Flute” seems to have been designed only secondarily as a creamer. The screw inside the rim indicates a well-secured top which may have been flat and metallic and the pitcher used to hold mustard, baking powder, or jelly.

However, the premium was a lovely one, a beautifully clear, well modelled piece of fairly thick heavy glass probably in the clear only. The bulbous bowl is constricted at the base, with a rayed figure on the underside. The rim is shelved with fine scalloping and ribbing at the top. The molded handle is round in cross-section and plain.

The bowl is only slightly panelled into twelve sections with a sinuous grape vine around the middle with foliage above and below and three large clusters of fruit, the whole pattern in high rounded relief on the outside and hollowed to correspond inside, as though blown. However the pitcher shows three mold marks on the outside.

4½ in. high.

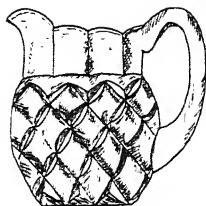


SWIRLED BLOCK



There are several small charming individual creamers on the order of the smaller one shown here and which are popularly used today in miniature flower arrangements. Some are portions of sets while others seem to be individual pieces. “Ruby Thumbprint” and “Red Block” come in these small pitchers and it is probable that most of the others are contemporary with them.

This one, in both sizes, is thick, heavy, beautifully clear and glistening, with no discoloration. Margins are smoothed off although definite. The body is swelled through the middle with a thick scalloped rim, low lip, dainty applied handle, and 12-rayed daisy on the bottom, in the larger pitcher but a molded handle on the smaller.



There is a clear space just below the rim which is panelled in the smaller only, and below the body is divided up into squares smaller near the base, each convex outward into high relief. The edges in one direction are cut straight but in the other are curved.

4 mold. $3\frac{3}{4}$ in. high (larger); 3 mold, $2\frac{3}{4}$ in. high (smaller).

WAFFLE, VARIANT

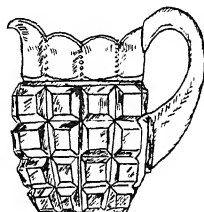
Another dainty little individual creamer is this waffle pitcher also in fine quality mirror-polished glass which glows with light. It, too, is thick and heavy, clear and transparent.

It is melon-shaped with a panelled collar the edges notched, with molded handle round in cross-section in imitation of the applied type. There is an 18-rayed star on the base.

The body is divided into four horizontal rows of square blocks, smaller toward the base, each block in high relief with bevelled edges.

3 mold. $2\frac{7}{8}$ in. high.

It was made by the U. S. Glass Company in some fifty pieces, many of them unusual.

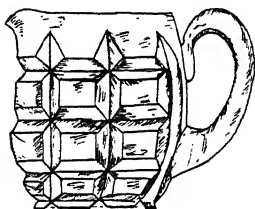


LATE BLOCK

This is another of the charming miniature pitchers which make admirable containers for tiny bouquets the glistening crystal an admirable foil for the flowers. This one of thick heavy clear glass is barrel-shaped with very deep cutting of the blocks. The vertical slashing ends at the top in spear-heads and there is a clear shield-shaped area at the back around the handle. The latter is applied, round in cross-section. There is a deep-sunk 9-rayed star on the underside of the base.

3 mold. 3 in. high.

The pattern was made by Richards and Hartley, in 1888 in many unusual pieces, and also by The Duncan and Miller Glass Company who called their pattern "Mirror Block". It was made again in 1898 by the U. S. Glass Company. This creamer was drawn through the courtesy of Mrs. A. H. Witham, of Grosse Pointe Farms, Michigan.

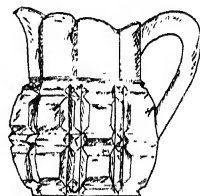


WAFFLE AND BAR

A little creamer similar to the last is this one of fine quality crystal-clear glass having a deep-pressed pattern so accurate as to appear cut rather than pressed. The rim portion is panelled, the handle molded. Each square block is separated from its neighbor by a sharp-ridged bar of equal length to the blocks.

4 mold. $2\frac{3}{4}$ in. high.

A creamer identical with this one occurs save for the fact that there is a deep thumbprint in the center of each block.



CAT'S EYE AND BLOCK

This little creamer is also a beautiful glistening bit of molded glass, the many curves reflecting the light. It is thick and heavy, crystal-clear and highly polished. The body is melon-shaped with a high collar above panelled and scalloped on the rim. The handle is molded and somewhat flattened with rounded margins. Down each side is a row of little notches like those on the body.

The pattern consists of vertical bars lying adjacent from collar to center of the base, each in high rounded relief and curved at the top. Each bar is split crosswise at regular intervals and a notch taken out, the center filled with four tiny faceted bars running crosswise, giving the appearance



of an oval cat's eye with slit-like pupil. There is a flat round in the center base simulating the ground-off pontil mark of blown pieces.

4 mold. 2 $\frac{7}{8}$ in. high.

The little pitcher is often seen in shops, in clear and also in "camphor glass" much less attractive than the clear.

As with the other little creamers, there is undoubtedly a larger creamer and possibly other pitchers. The writer has a large open compote on standard in this pattern, the underside of the bowl and the base covered with the cat's eyes and blocks, the rest clear. A scalloped edge of the pattern projects out from the lower part of the plain sloping sides. The high-standard cake plate has decorated base and plain sloping sides. Millard illustrates the goblet and calls the pattern "Cut Log".

CELESTIAL GLOBE



This is a blown piece of fine clear brilliant glass just about perfect in every respect. The pattern at the neck is cut very shallow, there is a fine cut 24-rayed star on the base, and the little stars scattered over the body are cut in two depths.

4 in. high.

This piece was drawn through the courtesy of Mrs. Annie Burleigh, of Tavares, Florida. The owner purchased the pitcher at the Chicago World's Fair. Patterns with identical neck panelling have for long been standard with Bryce Brothers and are still in use. This identical pattern was put out by the U. S. Glass Company again in 1898.

LILY-OF-THE-VALLEY, BLOWN, ENAMELLED

This little piece is typical of the elaborately decorated blown glass which was at its height of popularity in 1885, sets of several pieces, water sets with tray, cake plates, pickle dishes, salts, camphor bottles, dresser sets, vases, were enamelled, gilded, fluted with milk glass, set in velvet holders or in antimony or silver baskets and made popular wedding presents.

This piece is a clear emerald green, with clear glass applied handle and is gilded on the rim and base, the long flat foliage is gilded, with "tails" of gilt projecting from the ends, and the sprays of flowers are enamelled in white.

4 $\frac{1}{4}$ in. high.

This piece is subdued in tone compared with others of its period; colors ran the whole gamut of firing possibilities—turquoise opaque with fire glow, turquoise without the fire glow, frosted white with and without the glow, cranberry, opalescent, gray, amber, several shades of green, overlay, flecks of gold or silver, etc.

Decoration was done in enamels and gilt, flowers, fruits, animals and people were done in lovely snow whites, and a whole range of color. Today we abhor much of the color splashing by amateur artists and wish the beautiful blown pieces plain but the enamel is so thoroughly fired that it is irremovable.



INVERTED THUMBPRINT, ROUND PRINTS

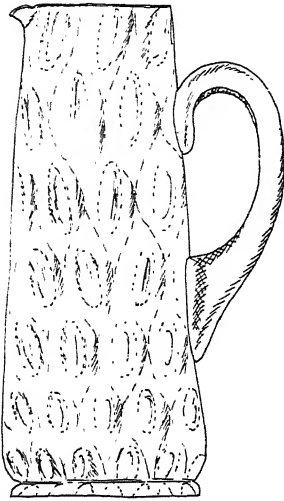


This dainty little apple green creamer is a blown piece with an applied handle of the same color. The thumbprints are round and on the inside, graduated in size from the middle to both top and bottom.

4 in. high.

There are many variations of the inverted thumbprint patterns, with round, with oval and with elongated oval prints, some left plain and others enamelled with flowers, animals or human beings. Some have fluted tops either square or round, some have clear rather than colored applied handles, and they vary greatly in shape. Water sets and numerous odd pieces were popular during the mid-Eighties but this type of glass was not made in the same large sets as pattern glass.

INVERTED THUMBPRINT, ELONGATED PRINTS



This creamer carries thumbprints much more elongated than average because of the shape of the body; each print is quilted and honeycombed to the next. This piece is emerald green in color with handle of a lighter shade of green. The thumbprints are milky waved.

7½ in. high.

Thumbprint was also called "Coin Spot" and "Penny Spot". Besides the prints on the inside, this type of blown glass comes with bow-knots or flowers in milk glass blown with the glass, sharp hobnails with milk glass tips, an overlay of milk glass with a pattern showing through openings, etc.

This piece was drawn through the courtesy of Mr. George Jones, of Oberlin, Ohio.

Through the courtesy of Professor F. H. Norton, of the Massachusetts Institute of Technology, the writer has been privileged to see the shards found recently under a pavement at the site of the Sandwich factory. Of the patterns which are included in this book, the following are thus known to be of Sandwich origin:

Grape and Festoon with Shield, Magnet and Grape (Stippled), Bleeding Heart, Cable with Ring (also a similar "Cable with Ring" having in addition a large high relief five-pointed star), Wheat, M.G., Barberry, Sawtooth, Fish Scale (a much coarser pattern than the one shown in the booklet, with higher-relief overlapping scales) and Moon and Star.

Many of these patterns were without doubt made also at other factories.

Many of these shards originally clear have become dull, tinted or iridescent, which Professor Norton attributes to long exposure to light. The dinginess or trace of color frequently mentioned in this booklet may be due to years of exposure to light rather than to imperfections in the mix.

The following patterns were made by the Portland Glass Company, although, also possibly at other plants:

Magnet and Grape, Jewel and Shell, Dahlia, Portland, Roman Rosette, Festoon and Honeycomb.

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